

CARMEL BACH FESTIVAL

82nd Season

JULY 13-27, 2019

PAUL GOODWIN Artistic Director and Principal Conductor



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In Celebration... Carole and I are pleased to be a part of the 82nd Carmel Bach Festival. We honor past and present, from Dene and Hazel to Saldor, Bruno and Paul Goodwin. Congratulations to all for your stewardship of this world class musical event.

-Carole and I and Our Team



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△△ Welcome

Our 82nd Season!



Welcome to the 82nd season of the Carmel Bach Festival! Thanks to you, the community music festival that began modestly in 1935 is thriving artistically

and operationally more than 80 years later. We cherish our role as one of the Monterey Peninsula's and Monterey County's premier arts organizations and thank you for the positive impact of your patronage and generous donations that sustain this Festival.

We remain committed to the guiding principles of our founders, Dene Denny and Hazel Watrous, who created the Carmel Bach Festival around establishing connections between musicians and the community and enriching the community with shared experiences of artistic excellence and joy.

We also take seriously our commitment to music education and the development of tomorrow's audiences. As the primary force behind the renovation of the Sunset

Center (and one the Center's first presenting organizations), we want to ensure that the theater is filled to capacity with enthusiastic audiences for years to come.

This year's program presents 15 Main Concerts at Sunset Center and the Carmel Mission, and more than 25 intimate Chamber Concerts in locations around the Monterey Peninsula, as well as the traditional free events including pre-concert talks, vocal masterclasses, Tower Brass, and the Seaside Community Concert.

I am grateful to the outstanding Musicians that journey to Carmel every summer to share their extraordinary artistry.

This season marks my sixth as president; I will return for a seventh season in 2020 as the Festival continues to inspire and stimulate my imagination as it does yours. I look forward to seeing you this July and in future seasons.

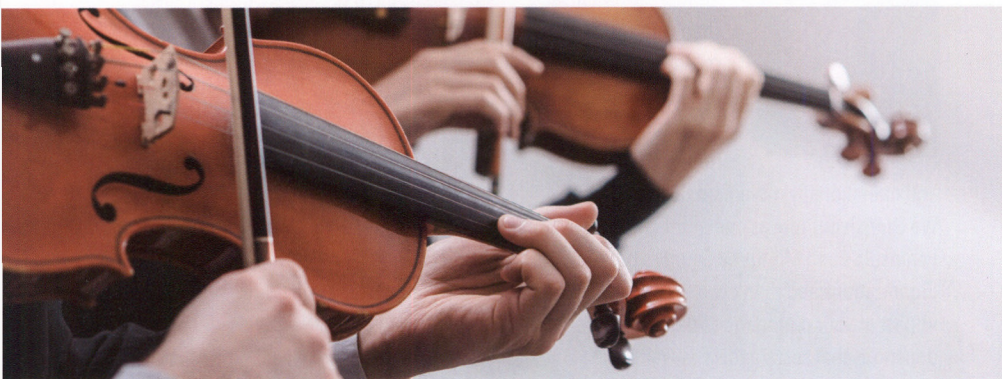
Thank you and enjoy the Festival!

A handwritten signature in black ink, appearing to read 'Cyril Yansouni'.

CYRIL YANSOUNI – President, Board of Directors

Cyril Yansouni is formerly a Vice President of Hewlett-Packard, President of Convergent Technologies and Chairman and CEO of Read-Rite Corp. He is a graduate of Stanford University and the University of Louvain, Belgium. He has served on many corporate boards and as a member of the Advisory Board of the Stanford University School of Engineering, chairman of the Advisory Board, Santa Clara University Business School and director of the French American Chamber of Commerce, San Francisco. He previously served as president of the Carmel Bach Festival from 2006-2008, as well as president of the Carmel Bach Festival Foundation.

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△△ At-A-Glance } July 13-27

Pre-Festival Events

Monday, July 8	12:00 PM	MASTER CLASS OPEN SESSION* (CP)
	7:30 PM	CHAMBER CONCERT The King's Trumpeter – Organ and Trumpet Recital, Andrew Arthur and Robert Farley (SD) (PAGE 122)
Thursday, July 11	12:00 PM	MASTER CLASS OPEN SESSION* (CP)
	5:30 PM	ANNUAL GALA (MPCC)

Concerts

Saturday, July 13

Art Raffle Open*	
Bach Boutique Open*	
6:15 PM	PRE-CONCERT TALK* (ST/105)
6:50 PM	TOWER MUSIC*
7:30 PM	MAIN CONCERT (ST) (PAGE 84)
In the Beginning – Haydn's Creation	

Sunday, July 14

3:00 PM	PRE-CONCERT TALK* (ST/105)
4:00 PM	MAIN CONCERT (ST) (PAGE 88)
Bach and Shakespeare – Christmas Oratorio I, II; Midsummer Night's Dream	
8:30 PM	CHAMBER CONCERT (AS) (PAGE 126)
Sweet Harmonie	

Monday, July 15

11:00 AM	CHAMBER CONCERT (CM) (PAGE 132)
All Bach Organ Recital	
12:00 PM	MASTER CLASS OPEN SESSION* (CP)
1:00 PM	CHAMBER CONCERT (STF) (PAGE 134)
Bach and the Violin	
2:30 PM	CHAMBER CONCERT (AS) (PAGE 137)
Christmas at All Saints	
6:30 PM	PRE-CONCERT TALK* (ST/105)
7:30 PM	MAIN CONCERT (ST) (PAGE 96)
Concertmaster Peter Hanson Presents "Psycho"	

Tuesday, July 16

1:00 PM	CHAMBER CONCERT (STF) (PAGE 140)
Bach and the Viola	
2:30 PM	CHAMBER CONCERT (AS) (PAGE 142)
English Ayres for the Theater	
6:15 PM	PRE-CONCERT TALK* (ST/105)
6:50 PM	TOWER MUSIC*
7:30 PM	MAIN CONCERT (ST) (PAGE 100)
Saints and Sinners	

Wednesday, July 17

1:00 PM	CHAMBER CONCERT (STF) (PAGE 146)
Bach and the Lute	
2:30 PM	CHAMBER CONCERT (AS) (PAGE 150)
A Century of Venice	
5:00 PM	CHAMBER CONCERT (CF) (PAGE 154)
Women of Influence – Peter Hanson performs three Mozart violin sonatas	
7:50 PM	TOWER MUSIC*
8:30 PM	MAIN CONCERT (CM) (PAGE 104)
Christmas at the Mission	

Thursday, July 18

12:00 PM	MASTER CLASS OPEN SESSION* (CP)
1:00 PM	CHAMBER CONCERT (STF) (PAGE 158)
Bach A Capella	
5:00 PM	CHAMBER CONCERT (CC) (PAGE 162)
Twilight in the Cathedral	
7:00 PM	COMMUNITY CONCERT* (SFX) (PAGE 186)
7:30 PM	MAIN CONCERT (ST) (PAGE 108)
The Frozen North – Edwin Huizinga, William Coulter and Virtuoso Bach	
Festival Musicians in Concert	

Friday, July 19

1:00 PM	CHAMBER CONCERT (STF) (PAGE 166)
Bach and the Flute	
2:30 PM	CHAMBER CONCERT (AS) (PAGE 170)
Five to Fandango	
6:15 PM	PRE-CONCERT TALK* (ST/105)
6:50 PM	TOWER MUSIC*
7:30 PM	MAIN CONCERT (ST) (PAGE 116)
Guitar Hero – William Tell, Guitar Concerti, and Beethoven 4	

Saturday, July 20

- 11:00 AM **FAMILY CONCERT** (ST) (PAGE 172)
Leonard & Rasmus: Flying Off the Handel
- 2:30 PM **YOUNG ARTISTS' SHOWCASE** (ST) (PAGE 174)
- 6:15 PM **PRE-CONCERT TALK** (ST/105)
- 6:50 PM **TOWER MUSIC***
- 7:30 PM **MAIN CONCERT** (ST) (PAGE 84)
In the Beginning – Haydn's Creation
-

Sunday, July 21

- 3:00 PM **PRE-CONCERT TALK*** (ST/105)
- 4:00 PM **MAIN CONCERT** (ST) (PAGE 88)
Bach and Shakespeare – Christmas
Oratorio I, II; Midsummer Night's Dream
- 8:30 PM **CHAMBER CONCERT** (AS) (PAGE 128)
Songs of the Night – Featuring the men
of the Festival Chorale and Chorus
-

Monday, July 22

- 11:00 AM **CHAMBER CONCERT** (CM) (PAGE 132)
All Bach Organ Recital
- 12:00 PM **MASTER CLASS*** (CP)
Open Session
- 1:00 PM **CHAMBER CONCERT** (STF) (PAGE 134)
Bach and the Violin
- 2:30 PM **CHAMBER CONCERT** (AS) (PAGE 137)
Christmas at All Saints
- 4:00 PM **CHAMBER CONCERT*** (CF)
Fire and Grace and Ice
- 6:30 PM **PRE-CONCERT TALK*** (ST/105)
- 7:30 PM **MAIN CONCERT** (ST) (PAGE 96)
Concertmaster Peter Hanson
Presents "Psycho"
-

Tuesday, July 23

- 1:00 PM **CHAMBER CONCERT** (STF) (PAGE 140)
Bach and the Viola
- 2:30 PM **CHAMBER CONCERT** (AS) (PAGE 142)
English Ayres for the Theater
- 6:15 PM **PRE-CONCERT TALK*** (ST/105)
- 6:50 PM **TOWER MUSIC***
- 7:30 PM **MAIN CONCERT** (ST) (PAGE 100)
Saints and Sinners
-

Wednesday, July 24

- 1:00 PM **CHAMBER CONCERT** (STF) (PAGE 146)
Bach and the Lute
- 2:30 PM **CHAMBER CONCERT** (AS) (PAGE 150)
A Century of Venice
- 5:00 PM **CHAMBER CONCERT** (CF) (PAGE 156)
Quartets in the Forest
- 7:50 PM **TOWER MUSIC***
- 8:30 PM **MAIN CONCERT** (CM) (PAGE 104)
Christmas at the Mission
-

Thursday, July 25

- 12:00 PM **MASTER CLASS OPEN SESSION*** (CP)
- 1:00 PM **CHAMBER CONCERT** (STF) (PAGE 158)
Bach A Capella
- 5:00 PM **CHAMBER CONCERT** (CC) (PAGE 162)
Twilight in the Cathedral
- 6:30 PM **PRE-CONCERT TALK*** (ST/105)
- 7:30 PM **MAIN CONCERT** (ST) (PAGE 112)
Signs and Seasons: The Bach Festival
Chorale performing music inspired by
the seasons
-

Friday, July 26

- 1:00 PM **CHAMBER CONCERT** (STF) (PAGE 166)
Bach and the Flute
- 2:30 PM **CHAMBER CONCERT** (AS) (PAGE 170)
Five to Fandango
- 4:00 PM **CHAMBER CONCERT** (CM) (PAGE 178)
Sacred Treasures of Spain and England
- 6:15 PM **PRE-CONCERT TALK*** (ST/105)
- 6:50 PM **TOWER MUSIC***
- 7:30 PM **MAIN CONCERT** (ST) (PAGE 116)
Guitar Hero – William Tell, Guitar
Concerti, and Beethoven 4
-

Saturday, July 27

- 11:00 AM **CHAMBER CONCERT** (ST) (PAGE 180)
Viennese Matinee
- 1:30 PM **CHAMBER CONCERT** (CP) (PAGE 184)
Virginia Best Adams Master Class
Showcase
- 7:30 PM **MAIN CONCERT** (ST) (PAGE 121)
Best of the Fest
-

VENUE CODES

- AS = All Saints' Episcopal Church
CC = San Carlos Cathedral
CF = Church in the Forest
CM = Carmel Mission
CP = Carmel Presbyterian Church
MPCC = Monterey Peninsula Country Club, Pebble Beach
SFX = St. Francis Xavier Church, Seaside
ST/105 = Sunset Center, Studio 105
STF = Sunset Center Foyer
ST = Sunset Center Theater
*Free Event

△△ Festival Venues



Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

No unauthorized recording devices of any kind are allowed during any performance.





CARMEL PRESBYTERIAN, CARMEL (CP)
Junipero and Ocean Avenues



ALL SAINTS' CHURCH, CARMEL (AS)
Dolores and 9th



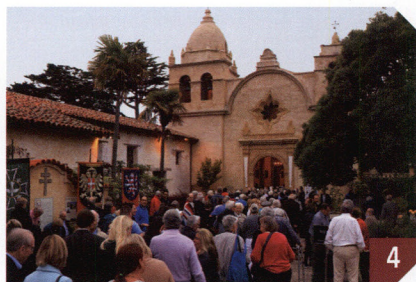
CHURCH IN THE FOREST, PEBBLE BEACH (CF)
3152 Forest Lake Road



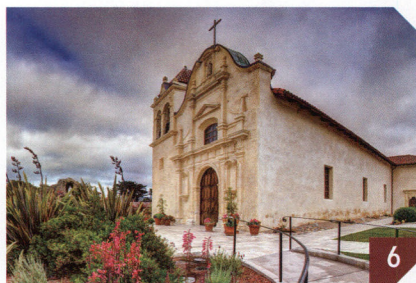
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1475 La Salle Avenue



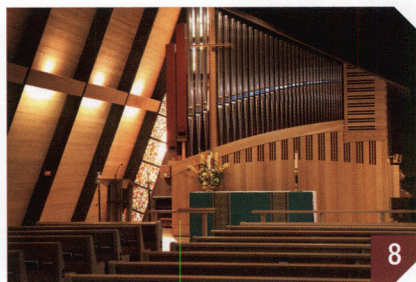
SUNSET CENTER THEATER, CARMEL (ST)
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Carmel Bach Festival Who We Are



Dene Denny and Hazel Watrous

and artistic vision of its founders. It continues to deliver some of mankind's greatest creations to its Monterey Peninsula home each July.

Carmel Bach Festival founders "Dene (Denny) and Hazel (Watrous) succeeded in their work not by doing something 'to' the community, but by partnering with it," says former Festival dramaturge David Gordon in his book, *Carmel Impresarios*. "Dene and Hazel envisioned something that they believed would bring joy to the community, they figured out a way to do it, and...they got people so excited about their vision that everyone worked together to help them make it a success."

More than 80 years later, that spirit of joy and collaboration thrives in Carmel-by-the-Sea. The Carmel Bach Festival is one of the oldest music festivals in the U.S., and is a living testament to the planning



PHOTO: DOUG MUELLER

The Festival began in 1935 as a four-day series of concerts at the Sunset School Auditorium and the Carmel Mission Basilica under the direction of Ernst Bacon. The Festival's inception coincided with Johann Sebastian Bach's 250th birthday, and the founders were guided by the premise that Carmel-by-the-Sea should become the epicenter of world-class music, art and cultural expression. Bach's birthday allowed the founders to use his name to give the new classical music festival a distinctive identity, and while Bach has figured heavily into each season's repertoire selections, the Festival has always sought to perform a wide range of music.

Denny and Watrous were musical producers and owners of the influential Denny-Watrous Gallery. They spearheaded the creation of the Carmel Music Society and its annual concert series in 1927, after booking a few of their own concerts and events in their home and studio on North Dolores Street and also in the original Golden Bough Theater on Ocean Avenue. With these early events, the two visionary women laid the path for a rich tradition of classical music in Carmel.

The duo managed theaters and concert series throughout the Central Coast, including California's First theater in Monterey at the corner of Pacific and Scott Streets. Denny enjoyed a brief career as a concert pianist, and exhibited a progressive spirit in her performances, playing by memory repertoire from composers such as Arnold Schoenberg and Bela Bartok. Watrous was known for her keen design sense.

In 1938, Gastone Usigli was named music director, leading the Festival until his death in 1956. As his successor, Dene Denny chose Hungarian-born conductor Sandor Salgo. Under Salgo's 36-year leadership, the largely amateur Festival became fully professional and internationally recognized.

Weil was also a driving force behind the renovation of the Festival's home throughout its 80+ years, the Sunset Center.

A 10-year planning and renovation process saw Weil open the "new" Sunset Center in July, 2003.

Salgo's long tenure at Stanford University created a link between musical sponsorship and the emerging study of historical performance practices and a rediscovery of Baroque music.

When Salgo retired in 1991, Bruno Weil was named the artistic director. During his 19 years, Weil advanced the Festival's international reputation for artistic excellence and attracted exciting new artists. Weil was also a driving force behind the renovation of the Festival's home throughout its 80+ years, the Sunset Center. A 10-year planning and renovation process saw Weil open the "new" Sunset Center in July, 2003.

Paul Goodwin, one of Europe's most creative conductors, succeeded Maestro Weil in 2011. A former oboist and native of England, Maestro Goodwin has introduced performance of Bach's great works at Baroque pitch using period instruments among the innovative and diverse programming he has brought to the Festival.

△△ Meet Paul Goodwin

Artistic Director and Principal Conductor

One of Europe's most versatile and creative conductors, Paul Goodwin is now in his eighth season as Artistic Director and Principal Conductor of the Carmel Bach Festival. He is the fifth maestro to hold this position in the organization's distinguished 81-year history.

Based in a leafy village near London, Goodwin's career has taken many twists and turns. Like many British musicians, he was involved in

music from an early age as a boy soprano (in the renowned Temple Church Choir in central London) and then oboist. He went to University in Nottingham where he studied composition, analysis and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in London, Vienna and Salzburg (with Nicolas Harnoncourt). He became known throughout the world as one of the players in the forefront of the Early Music revival, pushing forward playing standards and researching early music techniques on the oboe from early baroque repertoire to Wagner and beyond. He still has a collection of 22 diverse oboes and countless reeds!



"The 2019 Carmel Bach Festival celebrates the spirit of creativity with two weeks of concerts centered on artistic and spiritual enrichment, creation and joy!"

-PAUL GOODWIN

In his years as a professional oboist, Paul played for most of the great directors in the early music world, performed concertos in the finest concert halls of the world and made many solo and obligato recordings. All this came to an end when he was offered a number of prestigious conducting engagements and decided to jump fully into his other love, conducting, traveling to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a Grammy in the US and a Gramophone award in Britain. The English Chamber Orchestra offered him the position of Principal Guest Conductor, a post he held for six years. He also came to the world's attention through masterminding the

first-ever staged performances of Bach's *St. Matthew Passion* with director Jonathan Miller.

His many acclaimed recordings as a conductor include the music of Edward Elgar with the English Chamber Orchestra, Mozart's one act opera *Zaide* with the Academy of Ancient Music, his Handel opera and oratorio recordings with Kammerorchester Basel and several atmospheric CDs of John Tavener's music. He has performed with exciting luminaries in his career such as Kiri Te Kanawa, Joshua Bell, Maria João Pires, Mstislav Rostropovich and Magdalena Kozena.

Paul has a strong association with many orchestras and opera houses in Germany and particularly its fine radio symphony orchestras with whom he is able to indulge his passion for unusual repertoire, interesting juxtapositions of composers, and pairings of old and new music. He has a particularly strong relationship with the Munich Radio Orchestra with whom he has recently recorded two unusual discs, one, of the famous children's pieces – Peter and the Wolf and Paddington Bear, and the other of virtuosic violin music from Brahms to Shostakovich with the emerging star, Charlie Siem.

Elsewhere he has conducted many national orchestras including those of Spain, Belgium, France, Scotland, Poland, Taiwan, Sweden and Finland, plus many national chamber orchestras. In the United States, his credits include guest conducting appearances with the Baltimore Symphony, Minnesota Orchestra, the Seattle Symphony, the National Symphony in Washington, DC, the Philadelphia Orchestra, the San Francisco Symphony, The Utah Symphony, the Milwaukee Symphony, the New World Symphony, the Saint Paul Chamber Orchestra

and the Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, the Hallé, BBC Philharmonic, The Scottish National and the Scottish Chamber orchestras and many others.

In recognition of his exceptional artistic service to the performance works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands, Germany, Italy and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatory in The Hague.

Paul loves to conduct opera; he has worked in the Royal Opera houses in Spain and Portugal, the Hungarian National Opera, and the National Opera houses in Scotland, Wales and Belgium, the National Theatre in England, the Komische Oper in Berlin, the Sydney Opera House in Australia, as well as at the Brooklyn Academy of Music in New York.

Paul resides in Surrey, to the west of London, with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, Tom, and Barnaby.

Sponsored by: Dr. and Mrs. James C. Fraser, Robert S. Lyle, Valera Lyles, Claudine P. Torfs*, Lamont and Edie Wiltsee

~~~~~  
\*deceased



# △ Artistic Leadership



## ANDREW MEGILL

*Associate Conductor;  
Director of Choral and Chorus*

In addition to his work as Associate Conductor of the Carmel Bach Festival, Andrew Megill is Chorusmaster for

the Montreal Symphony Orchestra, Artistic Director of Fuma Sacra, and Professor of Conducting and Director of Choral Activities at the University of Illinois, where he leads the oldest doctoral program in choral conducting in North America.

Megill frequently collaborates with the world's leading orchestras and conductors. He made his debut conducting the Montreal Symphony Orchestra in December 2014, and has prepared choirs for performances of the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony, National Symphony, and New York Philharmonic.

Megill is especially admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically-informed performance, including Masaaki Suzuki, Ton Koopman, Paul Goodwin, and Bruno Weil. He has previously served as Music Director of the Masterwork Chorus and Orchestra, Chorusmaster for the Spoleto Festival USA, and Associate Professor at Westminster Choir College. He has guest conducted for the Yale Institute of Sacred Music, Emmanuel Music (Boston), the Juilliard Opera Center, TENET vocal ensemble, Piffaro, Rebel, Sinfonia NYC, the Sebastians, and the Trinity Baroque Orchestra.

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The Peter and Jackie Henning Fund of the Community  
Foundation for Monterey County**



## PETER HANSON

*Concertmaster; Director of  
Monday Main Concert*

Concertmaster Peter Hanson has played with modern and period instrument groups throughout his career –

the Academy of St. Martin-in-the-Fields, The London Symphony Orchestra, The London Sinfonietta, and as concertmaster of the Philharmonia Orchestra under Rostropovich. He was concertmaster for Trevor Pinnock and the English Concert for seven years, played with Roger Norrington, the Academy of Ancient music and the Orchestra of Age of Enlightenment.

During this time, her formed the Eroica Quartet with colleagues from the world of period instrument performance. Recordings of all the Mendelssohn quartets, all the Schumann quartets and various Beethoven quartets soon followed on the Harmonia Mundi label. The quartet has also recorded the Ravel and Debussy quartets as well as a recording of the unedited version of Mendelssohn's string octet. These recordings are online with Resonus Classics. Peter has been the concertmaster for Sir John Eliot Gardiner's Orchestre Revolutionnaire et Romantique for more than 25 years appearing on nearly all its recordings and concerts.

Peter directs concerts with other orchestras: Singapore Symphony Orchestra, Kymi Sinfonia from Finland and Orquesta da Camera near Barcelona. He was recently guest concertmaster for the Luxembourg Philharmonic and for a Beethoven and Gade project with Concerto Copenhagen with Lars Ulrik Mortensen.

**Sponsored by: Bertie Bialek Elliott, Stan and Sharon  
Meresman, Diane and John Young**



## ANDREW ARTHUR

*Principal Keyboard; Director of  
Twilight in the Cathedral*

A native of the UK, Andrew Arthur enjoys a fine reputation as a conductor, keyboard soloist, ensemble player and

teacher of exceptional versatility. He combines these disciplines with his principal position as Fellow and Director of Music at Trinity Hall, Cambridge, where he is also an Affiliated Lecturer in the University's world-renowned Faculty of Music.

An acknowledged specialist in the Baroque and Classical periods, Andrew has appeared at many prestigious international festivals and holds the positions of Associate Director of The Hanover Band, Principal Guest Conductor of the Euterpe Baroque Consort in Belgium and Musical Director of his own period-instrument ensemble and vocal consort, Orpheus Britannicus.

Andrew's solo keyboard engagements encompass organ, harpsichord and fortepiano literature. His solo recordings include keyboard repertory spanning more than 400 years. He has maintained a life-long commitment to liturgical music, an interest nurtured through his early training as a Cathedral chorister and subsequently as organ scholar and Acting Precentor at Gonville & Caius College, and as deputy Lay-Clerk at St. John's College,



Cambridge. He currently works throughout the academic year training the Organ Scholars and conducting the Chapel Choir at Trinity Hall with whom, in addition to a regular schedule of services in the College Chapel, he undertakes a number of concerts, recordings and tours. For more information, please visit [www.andrewarthur.com](http://www.andrewarthur.com).

**Sponsored by:** Bill Lokke, Richard and Mary Pat McCormick



#### **SUZANNE MUDGE**

*Tower Music Director; Trombone*  
Suzanne Mudge is director of community engagement for the Carmel Bach Festival. In addition to playing trombone in the Festival orchestra, she

directs Tower Music, the community outreach concerts, and is the music librarian. Sue also creates and programs "The Epic Adventures of Leonard and Rasmus," a family series of interactive and educational concerts. She freelances with a variety of ensembles and orchestras across Monterey and Santa Cruz counties. A fervent champion of youth and music, Sue also coaches the Youth Music Monterey Brass, maintains a private teaching studio, and conducts clinics and brass coaching in area schools.

Prior to joining the CBF administrative staff, Sue taught at Central Oregon Community College and The Seven Peaks School in Bend, and performed as Principal Trombone with the Central Oregon Symphony and with the Eugene Symphony, and the Bend Brass Quintet. Sue was previously a freelance musician and music educator in the Bay Area, performing with the Women's Philharmonic in San Francisco, the symphonies in Modesto, Fremont, Marin, Berkeley, and San Jose, recorded for Koch and Albion, and was the band director at Lowell HS in San Francisco.

A California native, Sue was raised in Laguna Beach, has a BM from The UOP Conservatory of Music, a MM from the University of Arizona, and a teaching credential from Notre Dame de Namur University. Sue has a passion for film music, cooking rustic seasonal cuisine, and loves the beach, hiking with her beloved dog, Toby, and reading suspense and mystery novels.

**Sponsored by:** Cynthia Curry, MD., The Eastman Family, Peter Thorp



#### **MICHAEL BEATTIE**

*Keyboards; Adams Masterclass Director; Organ and Harpsichord*

Michael Beattie has received international attention as a conductor, keyboardist, and

vocal coach, specializing in the music of the Baroque period. For Boston's Emmanuel Music, he conducted Handel's *Ariodante*, the *St. John Passion*, the complete Bach Motets, and more than one hundred Bach cantatas. Other conducting engagements have included Purcell's *Dido and Aeneas* (Glimmerglass Opera and Pegasus Early Music), Handel's *Rinaldo* and *Rodelinda* (Pittsburgh Opera), and *Teseo* (Chicago Opera Theater). He returned to Pittsburgh in 2017 to conduct Handel's *Riccardo Primo*. A highly regarded keyboard player, Mr. Beattie has performed with the Boston Symphony, the Saint Paul Chamber Orchestra, Boston Baroque, the Handel and Haydn Society, Les Violons du Roy, La Jolla Summerfest and the Mark Morris Dance Group.

Michael toured internationally with director Peter Sellars as assistant conductor for the Mozart/Da Ponte cycle and as organist for staged Bach cantatas with Lorraine Hunt Lieberson. He has been on the faculties of the Tanglewood Music Center and Haymarket Opera and is a lecturer at Boston University. He has recorded for KOCH International Classics and Nonesuch records.

**Sponsored by:** Robert and Betsy Sullivan



#### **ALLEN WHEAR**

*Chamber Concert Director; Principal Cello*

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica

Rara. He performs with the Hammer Clavier Trio and has appeared as soloist with Tafelmusik, the Brandenburg Collegium, and the Charleston Symphony, among others. He has been a guest of the Smithsonian Chamber Players, Musica Antiqua Köln, Vienna Boys Choir, Concert Royal, Mozarteum Players, Washington Bach Consort, and Aradia Ensemble, and at the Maggio Musicale in Florence. He teaches baroque cello at the University of North Texas in Denton and has given master classes at universities across North America.

A graduate of the New England Conservatory and the Juilliard School, Allen also holds a doctorate from Rutgers. His orchestral composition "Short Story" was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

**Sponsored by:** Bertie Bialek Elliott, Jinah and Nigel Lovett



# △ Administrative Staff



## STEVE FRIEDLANDER

*Executive Director*

• Steve came to the Bach Festival in 2015 as general manager. He was appointed managing director in September

2016, and executive director in 2018.

• He was previously the managing director of Artistic Operations of the Grand Teton Music Festival with responsibility for the administration of the music program, musicians housing, facilities, and education and outreach.

• Previously, he was production manager of Mercury Baroque (Houston), executive director of the Bach Society Houston, and president of Houston Boychoir, Inc.

• Steve had a long career as a finance originator for large capital projects in the energy sector for companies such as Bankers Trust Co., Combustion Engineering, ABB Project & Trade Finance (USA), Public Service Enterprise Group, and Reliant Energy.

• He holds a B.S. in Economics from the Wharton School, University of Pennsylvania, and an MBA from the Columbia University Graduate School of Business.

## SUZANNE MUDGE

*Director of Community Engagement/  
Music Librarian*

See page 21 for bio.



## SCOTT SEWARD

*Director of Marketing and  
Communications*

• Scott came to the Festival in 2016 after a long career with the Northern California Golf Association where he

was director of communications and marketing and editor of *NCGA Golf*.

• Previously, he was a high school band and orchestra director in his native Cincinnati, Ohio.

• Scott plays trumpet professionally, including with the Monterey Pops!, and other groups. He serves as assistant conductor and president of the Pacific Grove Pops.

• He has a Bachelor of Music from the University of Cincinnati College-Conservatory of Music, *summa cum laude*, and a Master's in Education from Xavier University. Scott and his wife Laurie live in Pacific Grove.



## JULIE LIM

*Box Office Manager/  
Bookkeeper*

• Julie was CEO of CBL, INC with restaurant holdings in the San Francisco Bay Area. She has always had

a special interest in Nutrition since graduating from UC Davis in Nutrition Science. She was a Consulting Nutritionist in Public Health for many years.

• Since retiring, she has settled down in Carmel-by-the-Sea. In 2013, she volunteered in the Box Office of the Carmel Bach Festival and then joined the team as Box Office Manager. In 2018 she expanded her responsibilities as Bookkeeper.

• Julie brings with her a strong business background and a love of music from around the world. She was born into a military family and has lived in Japan, Iran, Turkey, and Singapore. She spends her free time with her husband, dog and horse and enjoys vacations to see new parts of the world.



## OLIVIA COLOMBO

*Development Coordinator*

• Olivia has been working at the Bach Festival since early 2017.

• She grew up in Winters, California.

• She has played two musical instruments: cello and flute.

• Olivia enjoys teaching Pilates in her spare time.





**LAUREN GUTIERREZ-BROWN**

*Artistic Administration Coordinator*

- Lauren is a Central Coast native with a background in classical vocal performance.

She holds an A.A. in Music from Cabrillo College and a B.A. in Integrated Special Studies from California State University, Monterey Bay.

- Lauren has previously worked with other local arts nonprofits, Cabrillo Stage and Arts Council Santa Cruz County.
- She is thrilled to be living in Monterey and working in a community which embraces the arts and the coastal environment.



**LILIANA MENDEZ**

*Development and Marketing Assistant*

- Lili has recently received her B.S. degree in Graphic Design from CSUMB.
- She is thrilled to have

joined the Carmel Bach Festival staff this May of 2019

- Lili enjoys exploring the central coast as well as painting and drawing on her spare time.



**KERSTIN HOLMES**

*Assistant Box Office Manager; Housing Associate*

- Kerstin joined the Festival as a volunteer in 2013, was hired as a seasonal

employee shortly after, and became a permanent member of the staff in 2015.

- When not working, Kerstin loves spending time in the great outdoors, travelling, photographing and painting.



**PHILIP WOOD**

*Accountant*

- Phillip joined the Carmel Bach Festival in late 2016.
- He began his career as a CPA and in business and, for the last 15 years, has

held executive positions in non-profit agencies.

**SUPPORT STAFF**

Theo Farnum, *Box Office Assistant*

Susan Lovell, *Event Assistant*

Steve Ross, *Event Assistant*

Malia Meditz, *Event Assistant*





# △ Festival Production Staff



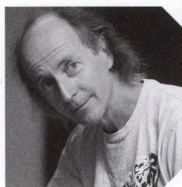
## DOUG MUELLER

*Technical Director*

- Doug's first year at the Bach Festival was 1999; he returned in 2018 as technical director.
- He is a director of narrative

and documentary films, as well as IATSE Journeyman and Technical Director of the Pebble Beach Author and Ideas Festival.

- His first feature film *Repatriation* is streaming on Amazon. In 2011, *Prairie Love* premiered at the Sundance Film Festival. He also directed *Four Corners*, which won 2nd Place at the Science Fiction Hall of Fame's Science Fiction Short Film Festival ('08).
- Doug's first documentary, chronicling the historic Carmel Mission Basilica restoration, is a part of the Fiscal Sponsorship Program at the San Francisco Film Society. In 2011 his documentary about Festival harpsichord technician Carey Beebe premiered at the Academy Accredited, Nashville Film Festival.
- Doug holds a B.A. from CSUMB.



## CAREY BEEBE

*Harpsichord Technician*

- Carey is perhaps the most traveled and best-known Australian harpsichord maker, enjoying his 21st Carmel

Bach Festival season in 2019.

- Recent projects include the debut performance of his latest harpsichord with Maxim Emelyanychev directing *Il Pomo d'oro* in Joyce DiDonato's *In War & Peace – Harmony Through Music* for Abu Dhabi Festival; the preparation of an original late 16th-century Italian harpsichord for Christophe Rousset's Frescobaldi recording on the Aparte label; and performances of *Don Giovanni* with Freiburger Barockorchester in Shenzhen and Bahrain.
- In addition to his skills as a maker with more than 50 instruments bearing his name spread over four continents, Carey is an award-winning restorer of original instruments, and has gained considerable expertise in the problems of maintaining early keyboards under adverse conditions.

Sponsored by: Cyril and Jeanne Yansouni



**We thank production technical and backstage staff, comprised of members of the International Alliance of Theatrical Stage Employees Local 611:**

- Patrick Fitzsimmons, *IATSE Steward and Stage Manager*
- Melissa DeGiere, *Main Stage Manager*
- Craig Low, *Recital Stage Manager*
- Ron Shwedel, *Twilight Stage Manager*
- Andrew Hurchalla, *Main Stage Lighting*
- Arman Christoff Boyles, *Main Stage Audio*
- Skyler Kirby, *Main Stage Audio*

**IATSE Production Crew Sponsored by: Ned and Sandra Dewey, Bill and Nancy Doolittle, Lee and Shirley Rosen, Kristie Lu Stout**





# △△ Soloists



**MHAIRI LAWSON**  
**Soprano**

Mhairi Lawson returns for her fourth Carmel Bach Festival season. While a student at the Guildhall School of Music, Mhairi

won the International Early Music Network Young Artists Prize, which led to her first recording. Mhairi has performed in opera houses and concert halls worldwide such as English National Opera, The Gabrieli Consort and The Scottish Chamber Orchestra.

**Sponsored by:** Seto Bhalu (deceased), Carol and Don Hilburn, Jackie Wendland



**MEG BRAGLE**  
**Mezzo-soprano**

Mezzo-soprano Meg Bragle returns for her third Carmel Bach Festival season as a soloist. She was a Virginia Best Adams fellow in

1999. Widely praised for her musical intelligence and "expressive virtuosity," Meg has earned an international reputation as one of today's most gifted and versatile mezzo-sopranos. She is the recipient of awards and recognition from *Symphony Magazine*, the American Bach Society, and the Bethlehem Bach Festival.

**Sponsored by:** Wayne and Joan Hughes, Marie Krumenacher



**THOMAS COOLEY**  
**Tenor**

Minnesota-born tenor Thomas Cooley has established a reputation on both sides of the Atlantic – and beyond – as a singer

of great versatility, expressiveness, and virtuosity. Cooley studied at DePauw University, the University of Minnesota and the Richard Strauss Conservatory. This season marks Thomas' eighth in Carmel.

**Sponsored by:** Arnold H. and Dianne B. Gazarian, Didier LeGall



**DASHON BURTON**  
**Bass-baritone**

Dashon Burton returns to the Carmel Bach Festival in 2019. Burton was a soloist in 2014-2015, and 2017 and was previously

a member of the Choral. He is a native of the Bronx, New York. Praised for his "nobility and rich tone," (*New York Times*) and his "enormous, thrilling voice seemingly capable ... [of] raising the dead;" (*Wall Street Journal*), Burton graduated from the Oberlin College Conservatory of Music. In 2009, Burton entered Yale University's Institute of Sacred Music, where he studied vocal literature. Dashon Burton appears by arrangement with Colbert Artists Management, Inc., 307 Seventh Avenue, Suite 2006, New York, NY, 10001.

**Sponsored by:** Susan and Mads Bjerre, Gail and Stan Dryden, Elizabeth Sosic



**JASON VIEAUX**  
**Guitar**

Described as "perhaps the most precise and soulful classical guitarist of his generation," Jason Vieaux headlines the Friday main

concert "Guitar Hero." Vieaux is a Grammy-winning artist. He has performed as soloist with more than 100 orchestras, including Cleveland, Toronto, Houston and others and has recently performed at the Caramoor Festival, Chamber Music Society of Lincoln Center and the Ravinia Festival.



**FRANCESCA FARIDANY**  
**Actor**

Actress Francesca Faridany will recite Shakespeare's *A Midsummer Night's Dream*, complementing Mendelssohn's *Incidental*

Music on the Sunday main concerts, Bach and Shakespeare. See page 90 for more biographical information.



# ▷ Festival Performers

## Orchestra

### Strings \ Violin

- Peter Hanson, *Concertmaster*
- Emlyn Ngai, *Associate Concertmaster*
- Cynthia Roberts, *Principal 2nd Violin*
- Cristina Zacharias, *Associate Principal 2nd Violin*
- Patricia Ahern
- Tatiana Daubek
- Ann Kaefer Duggan
- Chloe Fedor
- Evan Few
- Elizabeth Stoppels Girko
- Naomi Guy
- Edwin Huizinga
- Pierre Joubert
- Johanna Novom
- Adriane Post
- Amelia Roosevelt
- Theresa Salomon
- Joseph Tan
- Gabrielle Wunsch

### Strings \ Viola

- Karina Schmitz, *Principal*
- Cynthia Keiko Black
- Sarah Darling
- Meg Eldridge
- Kyle Miller
- Clio Tilton

### Strings \ Cello

- Allen Wear, *Principal*
- Paul Dwyer
- Eva Lymenstull
- Paul Rhodes
- Timothy Roberts
- Frédéric Rosselet

### Strings \ Double Bass

- Jordan Frazier, *Principal*
- Derek Weller, *Associate Principal*
- Bruce Moyer

### Strings \ Theorbo \ Archlute

- Daniel Swenberg

### Other Strings

- Dan Levitan, harp
- Simon Martyn-Ellis, guitar

### Woodwinds \ Flute

- Robin Carlson Peery, *Principal*
- Sharon W. Sparrow

### Woodwinds \ Baroque Flute

- Stephen Schultz, *Principal*
- Lars Johannesson

### Woodwinds \ Oboe

- Gonzalo X. Ruiz, *Principal*
- Neil Tatman, *Associate Principal*
- Stephen Bard, Baroque Oboe
- Marc Schachman, Baroque Oboe

### Woodwinds \ Clarinet

- Ginger Kroft, *Principal*
- Erin Finkelstein

### Woodwinds \ Bassoon

- Laura Koepke, *Principal*
- Justin Cummings, Bassoon
- David Wells, Baroque Bassoon

### Brass \ Horn

- Alicia Mastromonaco, *Principal*
- Alex Camphouse
- Jeff Fowler
- Leslie Hart
- Alicia Telford

### Brass \ Trumpet

- Robert Farley, *Principal*
- Dominic Favia
- Leonard Ott
- Greg Smith

### Brass \ Trombone

- Bruce Crisp, *Principal*
- Suzanne Mudge
- Wayne J. Solomon

### Brass \ Tuba

- Scott Choate

### Timpani and Percussion

- Kevin Neuhoft, *Principal*
- Timothy Dent
- Frank Wyant

### Keyboards

- Andrew Arthur, *Principal*
- Michael Beattie
- Kristin Ditlow
- Lucy Faridany
- Dongsok Shin

## Soloists

- Mhairi Lawson, *soprano*
- Meg Bragle, *mezzo-soprano*
- Thomas Cooley, *tenor*
- Dashon Burton, *bass-baritone*
- Jason Vieaux, *guitar*
- Francesca Faridany, *actor, narrator*

## Vocalists

### Chorale \ Soprano

- Linda Lee Jones
- Rebecca Mariman
- Jennifer Paulino
- Molly Quinn
- Nola Richardson\*
- Melanie Russell
- Angelique Zuluaga

### Chorale \ Mezzo-soprano

- Kathleen Flynn
- Alyson Harvey
- Virginia Warnken Kelsey
- Elizabeth Johnson Knight
- Alice Kirwan Murray
- Clara Osowski\*
- Patricia Thompson

### Chorale \ Tenor

- Andrew Fuchs
- Tim Hodges
- Owen McIntosh
- Jos Milton
- Stephen Sands
- Cory Shotwell\*
- David Vanderwal

### **Chorale \ Baritone-bass**

- Jeffrey Fields
- Tim Krol
- David Newman
- Andrew Padgett
- Will Prapestis\*
- Paul Speiser
- Jonathan Woody

\* Virginia Best Adams  
Masterclass Fellows

## *Chorus*

### **Soprano**

- Laura Arnow
- Christine Dukey
- Caitlin Fillmore

- Jody Lee
- Aprille Lucero
- Marilyn Maxner
- Carolyn Mazenko
- Alli Preece
- Kathryn Smith
- Tamara Sommerville
- Cynthia Stormer

### **Mezzo-soprano**

- Uta Francke
- Susan Hocevar
- Astrid Holberg
- Kathy Kirkwood
- Mary Clare Martin
- Susan Mehra
- Susan Meister

- Nancy Miccoli
- Kellie Morgantini
- Barbara Shulman

### **Tenor**

- Mary Forbord
- John Koza (Assistant Conductor)
- Mark Stevens
- Wendel Yee

### **Baritone**

- John Heyl
- Otto Neely
- Frank Raab
- Michael Russell
- Vincent van Joolen



### **Carmel High School Performing Arts Center**

2012 – California's CASH/the AIA, California Council  
Leroy F. Greene Design Awards, Award of Excellence  
2011 – GraniteRock Signature of Excellence Awards  
Best of Show Award



## **KASAVAN ARCHITECTS**

Est. 1949



# △ Festival Orchestra

## Violin

**PETER HANSON**, *Concertmaster*

See page 20 for bio.



**EMLYN NGAI**

*Associate Concertmaster Violin*

- Bach Festival musician for 18 seasons
- Emlyn currently teaches violin, chamber music,

orchestral repertoire and performance practice at the Hartt School where he also co-directs the Hartt School Collegium Musicum and serves as associate chair of chamber music.

- As violinist in the Adaskin String Trio and concertmaster of Tempesta di Mare, he tours Canada, Europe and the U.S. He has recorded for Centaur, Chandos, MSR Classics, Musica Omnia and New World Records. Emlyn has been a faculty member of Boston University, McGill University and Mount Holyoke College, as well as Amherst Early Music, Madison Early Music Festival and the Oberlin Baroque Performance Institute.
- Emlyn holds degrees from McGill University, Oberlin College Conservatory, and the Hartt School.

**Sponsored by:** Frances Lozano



**CYNTHIA ROBERTS**

*Principal Second Violin*

- Bach Festival musician for 24 seasons
- Cynthia is one of America's leading period instrument violinists,

appearing as soloist, concertmaster, and recitalist throughout North America, Europe, and Asia.

- She is a faculty member of the Juilliard School. Cynthia also teaches at the University of North Texas and the Oberlin Baroque Performance Institute.
- Her recording credits include Sony, Analekta, and Deutsche Harmonia Mundi. She made her solo debut at age 12 playing the Mendelssohn Violin Concerto with the Grant Park Symphony of Chicago. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.

**Sponsored by:** Susan DuCoeur



**CRISTINA ZACHARIAS**

*Associate Principal Second Violin*

- Bach Festival musician for 11 seasons
- Cristina is a member of Tafelmusik Baroque

Orchestra and can be heard on over 25 recordings for the ATMA, Analekta, CBC, BIS, Naxos and Tafelmusik Media labels.

- She performs with a diverse group of ensembles, including the Theatre of Early Music, Ensemble Masques, Les Voix Baroques, the Brandon Chamber Players, the Group of 27 Chamber Orchestra and I Furiosi.
- Cristina holds a M.M. in Music Performance from McGill University.

**Sponsored by:** Richard and Nancy Griffith, Tim and Jenny Smucker



**PATRICIA AHERN**

*Violin*

- Bach Festival musician for 12 seasons
- Patricia holds degrees from Northwestern University (B.M., B.A.),

Indiana University (M.M.) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland.

- She has taught baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute and performs with the Tafelmusik Baroque Orchestra.

**Sponsored by:** Thomas and Sherrie McCullough, Karen Stuart Nelson



**TATIANA DAUBEK**

*Violin*

- Bach Festival musician for five seasons
- Tatiana plays with period instrument ensembles and orchestras including Bach

Vespers Holy Trinity, the Handel and Haydn Society, Musica Angelica/Wiener Akademie, New York Baroque Inc., and Trinity Baroque Orchestra.

- She is a founding member of House of Time, a chamber ensemble dedicated to performing music on period instruments.
- She holds a Bachelor of Music from the University of North Texas, a Master of Music from Boston University, as well as a Master of Music in Historical Performance from The Juilliard School.
- Tatiana is also a photographer specializing in portraiture and street photography. She took the photo of Peter Hanson that graced the 2019 Ticket Brochure.

**Sponsored by:** Mary and Gerald Bock, Katharine Comstock, Edward and Lynn Lohmann



### **ANN KAEFER DUGGAN**

*Violin*

- Bach Festival musician for 20 seasons
- Ann plays with the Haymarket Opera Company, Belle Voce,

Callipygian Players and Chicago Sinfonietta, and teaches at Trinity International University.

• Ann is a graduate from Roosevelt University and the University of Michigan.

**Sponsored by:** Linda Anderson, Dr. Lawrence and Joan Zaslow



### **CHLOE FEDOR**

*Violin*

- First season with the Bach Festival
- Chloe was the onstage Baroque violinist in the 2018 Broadway production

of *Farinelli and the King*, starring Sir Mark Rylance.

She was a concerto competition winner and frequent concertmaster at her alma maters, The Eastman School of Music and The Juilliard School. She was one of ten 2015 graduates to receive the Juilliard Career Advancement Fellowship.

• She performs with The American Classical Orchestra, Apollo's Fire, Early Music New York, New York Baroque Incorporated, Quodlibet, The Sebastians, and Trinity Wall-Street Baroque Orchestra, among others.

- Chloe is on the faculty of Opportunity Music Project, a non-profit organization that provides full-scholarship music lessons for children from low-income families.

**Sponsored by:** Karen Stuart Nelson



### **EVAN FEW**

*Violin*

- Bach Festival musician for 13 seasons
- Evan is an Atlanta native and freelance musician living in Philadelphia.

• Evan has performed with some of the world's esteemed early music ensembles, including Anima Eterna, Bach Collegium Japan, and the Tavener Consort. He is a core member of Apollo's Fire, Artistic Administrator of the Atlanta Baroque Orchestra, regular collaborator with Chatham Baroque and Les Délices, and, co-founder of The Musick Art.

• Evan holds degrees from Oberlin (BM, violin, and MM, historical performance) and Koninklijk Conservatorium Den Haag (MM, Baroque violin), and is a devoted cook and yogi.

**Sponsored by:** Arnold H. and Dianne B. Gazarian, Bob and Leslie Mulford, Tim and Jenny Smucker, The Lavagnino Family Charitable Trusts



### **ELIZABETH STOPPELS GIRKO**

*Violin*

- Bach Festival musician for 27 seasons
- The Grand Rapids, Michigan native performs

with the San Antonio and Austin Symphonies.

• She received degrees from the Oberlin Conservatory and the Eastman School of music (MM)

**Sponsored by:** Jean Brenner, Cristofer and Shelley Cabanillas, Stan and Sharon Meresman, Joel and Bonni Weinstein



# △△ Festival Orchestra (CONT.)



## NAOMI GUY

*Violin*

- Bach Festival musician for 14 seasons
- Naomi plays regularly with the Vancouver Symphony and also

performs with the Pacific Baroque Orchestra and Early Music Vancouver.

- She holds a Master's Degree from Oberlin Conservatory and a Bachelor's degree from the University of Minnesota.

**Sponsored by:** Gary and Carolyn Bjorklund



## EDWIN HUIYING

*Violin*

- Bach Festival musician for 14 seasons
- just released a new album called PARTITA AMERICANA with Fire & Grace & Ash

- Will become Artistic Director of the Sweetwater Music Festival! Join him in Owen Sound, Ontario from September 18-20, 2020

- Started a PhD at the University California Santa Cruz
- Finishing his first solo baroque album focusing on the Ciaccona

**Sponsored by:** James and Sharon Chibidakis, Jack and Camie Eugster, Arnold H. and Dianne B. Gazarian, Bob and Leslie Mulford, Tim and Jenny Smucker, Joanne Taylor



## JOHANNA NOVOM

*Violin*

- Bach Festival musician for 10 seasons
- Johanna was a first-prize winner of the American Bach Soloists' International

Young Artists Competition.

- She holds a Master's degree in Historical Performance from Oberlin Conservatory.
- She is Co-Concertmaster of Apollo's Fire: The Cleveland Baroque Orchestra, Principal at Washington National Cathedral Baroque Orchestra, and a member of Diderot String Quartet and ACRONYM. Johanna also performs with ensembles such as Trinity Wall Street Baroque Orchestra, Boston Early Music Festival Orchestra, Tafelmusik, American Bach Soloists, Clarion, the Washington Bach Consort, Chatham

Baroque, the Sebastian Chamber Players, Spire Ensemble, Opera Lafayette, and New York Baroque Incorporated.

**Sponsored by:** Jesse and Carol Kahn, Stan and Sharon Meresman, Tim and Jenny Smucker



## ADRIANE POST

*Violin*

- Bach Festival musician for nine seasons
- Adriane is a founding member of Diderot String Quartet and ACRONYM

Ensemble, concertmaster of the Washington National Cathedral Orchestra, associate principal of Apollo's Fire, and frequent soloist and collaborator with Four Nations Ensemble.

- Adriane first fell in love with the Baroque violin at Oberlin Conservatory, where she received her Bachelor of Music. Based in New York and Chicago, she was born and raised in Vermont.

**Sponsored by:** Jack and Camie Eugster, Didier LeGall, Jinah and Nigel Lovett, Timothy and Jane Sanders



## AMELIA ROOSEVELT

*Violin*

- Bach Festival musician for 15 seasons
- Amelia is a founding member of Repast Baroque Ensemble, which performs

in New York and tours nationally. She performs with the Trinity Baroque Orchestra, the Washington National Cathedral Baroque Orchestra, the Aradia Ensemble, and the American Classical Orchestra.

- A New York City native, Amelia holds degrees from Stony Brook University, the Manhattan School of Music, and the Sweelinck Conservatory in Amsterdam. She has given numerous workshops and master classes.

**Sponsored by:** Samuel Urcis and Marion Zola



### **THERESA SALOMON**

#### *Violin*

- First season with the Bach Festival
- A native of Germany,

Theresa Salomon performed in numerous

international festivals, such as Festival Presence, Paris; Gulbenkian Festival, Lisbon; Prague Spring Festival; and others.

• She performs with ensembles such as the Orchestra of St. Luke's, REBEL Baroque Orchestra, New York Collegium, Trinity Wall Street Baroque Orchestra, and others.

• Theresa is on the adjunct faculty of Montclair State University's John J. Cali School of Music.

**Sponsored by:** Karen Stuart Nelson



### **JOSEPH TAN**

#### *Violin*

- Bach Festival musician for 21 seasons
- Joseph, based in the Netherlands since 1997, is a member of the

Amsterdam Baroque Orchestra, Anima Eterna Brugge, the Australian Romantic and Classical Orchestra, and Les Musiciens du Prince (Monaco). He works regularly with pioneers in the field of historical performance such as Ton Koopman, Jos van Immerseel, and Reinhard Goebel.

• He received a B.M. in modern violin from the University of Texas and studied Baroque violin at Oberlin where he earned a M.M. He also studied at the Royal Conservatory, The Hague.

**Sponsored by:** Arnold H. and Dianne B. Gazarian, Tim and Jenny Smucker



### **GABRIELLE WUNSCH**

#### *Violin*

- Bach Festival musician for 16 seasons
- Gabrielle has performed chamber and solo programs at the Utrecht,

Barcelona, and Göttingen festivals, and was a prize winner in the 2010 Premio Bonporti International Baroque Violin Competition in Rovereto, Italy.

• She plays with Voices of Music, Philharmonia Baroque Orchestra, Göttingen Händel Festspiele, B'Rock, and Archetti. On her modern violin she plays with the Santa Rosa, Marin, and Fresno Symphonies.

• Gabrielle holds degrees from Eastman School of Music (B.M.) and SUNY Stony Brook (M.M.), as well as a B.M. and M.M. in baroque violin from the Royal Conservatory, The Hague.

**Sponsored by:** Kirkor Kocak, Kocak Jeweler Inc., Stan and Sharon Meresman

## *Viola*



### **KARINA SCHMITZ**

#### *Principal*

• Bach Festival musician for 15 seasons

• Karina is principal viola with Handel and Haydn Society and Apollo's Fire,

and a founding member of ACRONYM, and violinist/violist of Duo Corbetta.

• She received a M.M. from the New England Conservatory and a B.M. from the Cleveland Institute of Music. She has performed with Tempesta di Mare, Tafelmusik, the Boston Early Music Festival Orchestra, Boston Camerata, Blue Heron, Arcadia Players, Les Delices, and others.

**Sponsored by:** Jack and Camie Eugster, Kenneth and Constance Hess, Tim and Jenny Smucker



### **CYNTHIA KEIKO BLACK**

#### *Viola*

• Bach Festival musician for three seasons

• Originally from Dallas, Cynthia has been a featured soloist with the American

Bach Soloists, and has performed with Apollo's Fire, Quicksilver, Les Delices, NYS Baroque, and Publick Musick. She is a founding member and violinist of the newly-formed Costanoan Trio dedicated to performing classical piano trio repertoire on period instruments.

• She holds a D.M.A. from Case Western Reserve in Historical Performance, and modern viola degrees from the Cleveland Institute of Music.

**Sponsored by:** Katharine Comstock, Don Fennell



# ▲ Festival Orchestra (CONT.)



## SARAH DARLING

*Viola*

- Bach Festival musician for 11 seasons
- Sarah plays viola and violin with A Far Cry, Boston Baroque, Musicians of the

Old Post Road, Emmanuel Music, Boston Ballet, the Boston Early Music Festival, and co-directs the Harvard Baroque Chamber Orchestra.

- She studied at Harvard University, the New England Conservatory and in Amsterdam and Freiburg.
- Sarah is active as a teacher and coach, with a special interest in body mechanics and musical rhetoric, and serves as co-director of the Harvard Baroque Chamber Orchestra, and teaches at the Longy School of Music.
- Sarah regularly shares her thoughts on music at her blog, *Listening Deliberately*.

[www.listeningdeliberately.com](http://www.listeningdeliberately.com)

Sponsored by: Tim and Jenny Smucker



## MEG ELDRIDGE

*Viola*

- Bach Festival musician for many seasons
- Meg performs with the Marin and Santa Rosa Symphonies, and

Philharmonia Healdsburg. She also plays with the Archangeli Baroque Strings, Marin Baroque, Magnificat, and with the Marin String Quartet. She teaches violin and viola at the Marin Waldorf School and at the Branson School.

- Meg studied at the University of Michigan, the Manhattan School of Music and the San Francisco Conservatory of Music.

Sponsored by: Seto Bhalu\*, Jean Brenner, Betsey and Steve Pearson



## KYLE MILLER

*Viola*

- Bach Festival musician for five seasons
- Kyle's home base in New York City, and he is a member of ACRONYM,

Diderot String Quartet, Four Nations Ensemble, and New York Baroque Incorporated.

- Kyle studied at the New England Conservatory, the Eastman School of Music, and at The Juilliard School, where he earned master's degrees in both viola performance and historical performance.

- Kyle's principal teachers include Hsin-Yun Huang, Monica Huggett, Cynthia Roberts, Carol Rodland, and Steven Tenenbom.

Sponsored by: Gary and Judy Logan, The Lavagnino Family Charitable Trusts



## CLIO TILTON

*Viola*

- First season with the Bach Festival
- Clio is a member of the American Bach Soloists and performs with the

San Francisco Contemporary Players, San Francisco Symphony, and many other Bay Area orchestras.

- A graduate of the Oberlin Conservatory and The Juilliard School, she studied Baroque performance in Lausanne and Geneva as a recipient of the Fulbright Fellowship.

Sponsored by: Karen Stuart Nelson

~~~~~  
*deceased

Cello

ALLEN WHEAR, *Principal*

See page 21 for bio.



PAUL DWYER

Cello

- Bach Festival musician for three seasons
- Paul has a rich musical life playing historical and modern cello. He is a

founding member of the Diderot String Quartet and ACRONYM, and plays with Handel & Haydn Society in Boston, Trinity Wall Street Baroque Orchestra in downtown Manhattan, and House of Time. In 2015, he was appointed Assistant Principal cellist of Lyric Opera of Chicago.

- Paul studied at the Oberlin Conservatory (B.M. '07) and the University of Michigan (M.M. '08; D.M.A. '12), where he was the recipient of a Jacob K. Javits Fellowship and a Theodore Presser Award. In 2013, he completed additional graduate studies in the Historical Performance at The Juilliard School.

Sponsored by: Didier LeGall, Jinah and Nigel Lovett



EVA LYMENSTULL

Cello

- First season with the Bach Festival
- Eva has performed as a Baroque cellist and violist da gamba throughout

Europe and North America, including appearances with the Orchestra of the Age of Enlightenment, Tafelmusik, and Holland Baroque Society. She has performed at the Utrecht, Boston, and Berkeley Early Music Fringe Festivals, and on New York's Gotham Early Music series. As winner of the 2017 Voices of Music Bach Competition, Ms. Lymenstull recorded Bach's D Minor cello suite for their online video archive.

- She holds degrees from the Royal Conservatory of The Hague (Jaap ter Linden), Rice University (Desmond Hoebig) and University of Michigan (Richard Aaron), and is currently pursuing a D.M.A. in historical performance practice at Case Western Reserve University.

Sponsored by: Dr. Anita Artstein-Dunsay, Edward and Lynn Lohmann, Karen Stuart Nelson



PAUL RHODES

Cello

- Bach Festival musician for 29 seasons
- Paul is a member of the Oakland Symphony and has performed with the San

Antonio Symphony, Orchestra of Santa Fe, Brandywine Baroque, Rheinische Philharmonie, New Century

Chamber Orchestra, Sacramento Symphony, Earplay, San Jose Symphony, Santa Cruz Baroque Festival, Austin Lyric Opera, and the Monterey Symphony

- Paul holds degrees from Dominican College (B.A.), and the University of Texas at Austin (M.M.).

Sponsored by: Cynthia K. Benson, Carol and Don Hilburn



FRÉDÉRIC ROSSELET

Cello

- First year with the Bach Festival
- Frédéric is Swiss-American and has performed regularly with ensembles

such as American Bach Soloists, San Jose Chamber Orchestra, Cappella SF, Ensemble San Francisco, Live Oak Baroque and Musica Angelica.

- He is a founding member of the Costanoan Trio, which delves into music of the late 18th and early 19th centuries on original instruments. Frédéric studied at the Conservatory of Lausanne, the Hochschule für Musik in Basel and the Schola Cantorum Basiliensis, then obtained his Doctor of Musical Arts degree from the University of Southern California. He currently lives in San Francisco and is on faculty at Santa Clara University.

Sponsored by: Lee and Shirley Rosen



TIMOTHY ROBERTS

Cello

- Bach Festival musician for 13 seasons
- Timothy was founder, artistic director and cellist of the Art of Music

Chamber Players in Boston for 10 years. He was also a founding member of the South Coast Chamber Music society where he has performed for the last 13 years.

- His freelance work includes work with the Boston Symphony Orchestra, the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Boston Ballet, Pro Arte Chamber Orchestra, Boston Classical Orchestra, and the Florida Orchestra
- Timothy holds degrees from the New England Conservatory, and Northwestern University, and he pursued a doctorate at the Cleveland Institute of Music.

Sponsored by: Lee and Shirley Rosen

Δ Festival Orchestra (CONT.)

Double Bass



JORDAN FRAZIER

Principal Double Bass

- Bach Festival musician for 21 seasons
- Jordan is a member of the Grammy-winning Orpheus Chamber Orchestra

since 1993. He is also a member of the American Symphony Orchestra, American Composers Orchestra, and is Principal Bass of the Westchester Philharmonic and the Bard Festival Orchestra. Jordan has performed as principal bass with the St. Paul and Australian Chamber Orchestras and recorded 16 episodes for PBS with Gerard Schwartz and his All-Star Orchestra.

- A native of Cleveland, Jordan received his musical training at the Interlochen Arts Academy and the Manhattan School of Music. He is on the faculty of the Mannes College of Music.

Sponsored by: Arnold H. and Dianne B. Gazarian, Mark Mancina, Lamont and Edie Wiltsee



DEREK WELLER

Associate Principal Double Bass

- Bach Festival musician for 20 seasons
- Derek is on the faculty of Eastern Michigan

University and Interlochen Arts Academy, and is a member of the Toledo Symphony Orchestra.

- He received degrees (M.M., B.M.) from the University of Michigan and is a graduate of the Interlochen Arts Academy.

Sponsored by: Bob and Leslie Mulford



BRUCE MOYER

Double Bass

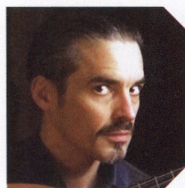
- Bach Festival musician for 16 seasons
- Bruce is principal double bass with the Monterey Symphony and a member

of the Symphony of Silicon Valley.

- He freelances with every major ensemble in the San Francisco Bay area and teaches at Santa Clara, San Jose State and Stanford universities.

Sponsored by: Gary and Carolyn Bjorklund, John Galli and Christine Talbott, Lee and Shirley Rosen

Strings: Harp/ Theorbo/Archlute



DANIEL SWENBERG

Theorbo/Archlute

- Bach Festival musician for 12 seasons
- Daniel plays a wide variety of lutes and guitars: baroque, renaissance,

classical/romantic – small, medium, and large.

- Because it's so fun to travel with a theorbo, Daniel plays with a variety of groups across North America. Recent highlights: Jordi Savall and Le Concert des Nations, The MET opera, Opera Atelier, St. Louis Opera.
- Daniel is on faculty at The Juilliard School's Historical Performance program.

Sponsored by: Arnold H. and Dianne B. Gazarian, Carol and Don Hilburn, Mark Mancina

Woodwinds



ROBIN CARLSON PEERY

Principal Flute

- Bach Festival musician for 26 seasons
- Robin performs regularly with the Seattle Symphony and the Seattle Opera

and the Pacific Northwest Ballet. In addition, she has appeared as guest flutist with both the Detroit and Vancouver Symphony's as well as guest performances with Music Northwest, Emerald City Music and Music of Remembrance.

- She earned her B.M. and M.M. from The Juilliard School as a student of Julius Baker.

Sponsored by: Jean Brenner, Kenneth and Constance Hess, Mark Mancina



SHARON W. SPARROW

Flute

- First season with the Bach Festival
- Sharon is Acting Principal Flute of the Detroit Symphony Orchestra. She

earned her Bachelor's degree at The Juilliard School and a Master's degree at Mannes College of Music.

- She is an Instructor of Flute at Oakland University and Wayne State University.

Sponsored by: In Memory of Nancy Watling, Shirley and Hersch Loomis, Karen Stuart Nelson



STEPHEN SCHULTZ

Principal Baroque Flute

- Bach Festival musician for five seasons
- Stephen is the principal flute with the Philharmonia Baroque Orchestra and

Musica Angelica.

- He is a Teaching Professor in Music History and Flute at Carnegie Mellon University and director of the Carnegie Mellon Baroque Orchestra.
- Schultz appears on 60 recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, Centaur, NCA, and New Albion.

Sponsored by: Judith and Malcom Weintraub



GONZALO X. RUIZ

Principal Oboe

- Bach Festival musician for seven seasons
- Born in La Plata, Argentina, Gonzalo performs as

principal oboist and soloist with such groups as Philharmonia Baroque, Ensemble Sonnerie, Boston Early Music Festival, The English Concert, Wiener Akademie, Orchestra of the Age of Enlightenment.

- His playing is featured on dozens of recordings including his 2010 Grammy-nominated recording of reconstructions of the four orchestral suites and the concertos of J.S. Bach.

- Gonzalo is on the faculty of The Juilliard School and taught or many years prior at Oberlin Conservatory's Baroque Performance Institute and the Longy School's International Baroque Institute.

Sponsored by: Mary and Gerald Bock, Katharine Comstock



NEIL TATMAN

Associate Principal Oboe

- Bach Festival musician for 23 seasons
- Neil serves as principal oboist for the Reno Philharmonic, the Arizona

Opera Orchestra, and the Music in the Mountains Festival Orchestra, and is co-principal oboist of the Arizona Musicfest. Since 2014 he has been a frequent extra oboist and English hornist with the San Francisco Opera.

- Neil completed his master's and doctoral degrees at Indiana University, where he was a student of Jerry Sirucek. He has taught at Indiana University, The University of the Pacific, California State University-Sacramento, and The University of Arizona, and has appeared internationally as a soloist and recitalist.

Sponsored by: Lee and Shirley Rosen



STEPHEN BARD

Baroque Oboe

- Bach Festival musician for four seasons
- Stephen regularly appears with period instrument ensembles

including Tafelmusik, Philharmonia Baroque, Portland Baroque, American Bach Soloists, Ars Lyrica, and Bach Collegium San Diego. His playing has been recorded with many of these fine ensembles on the Chandos, Naxos, CBC, and ATMA Classique labels.

- He has appeared at the Oregon and Carmel Bach Festivals, the Boston, Berkeley, and Vancouver Early Music Festivals, and Mostly Mozart.
- Stephen earned degrees from Oberlin College and Conservatory of Music, and has a faculty position at the University of Delaware.

Sponsored by: Cyril and Jeanne Yansouni

AA Festival Orchestra (CONT.)



GINGER KROFT

Principal Clarinet

- Bach Festival musician for 13 seasons
- Ginger is principal clarinet of the Sacramento Philharmonic, a member of

the Oakland Symphony, and the chamber ensemble Avenue Winds.

- She has performed with the San Francisco Symphony, Opera, and Ballet Orchestras.
- Ginger holds degrees from the San Francisco Conservatory (M.M.) and Northwestern University (B.M.). She is a faculty member at Santa Clara University.

Sponsored by: John Galli and Christine Talbott, Sue McCloud



ERIN FINKELSTEIN

Clarinet

- Bach Festival musician for 11 seasons
- Erin performs frequently with the Phoenix Symphony and Arizona

Opera. Erin is a member of the Phoenix based chamber ensemble, Urban Nocturnes. Erin can be heard on two CDs with the Mill Ave Chamber Players. Erin is Adjunct music instructor at Phoenix College and has taught at the University of the Pacific and Cal State Stanislaus.

- Erin holds degrees from the University of the Pacific (B.M.) and Arizona State University (M.M.) and worked on a Professional Studies Diploma at Mannes College of Music in New York.

Sponsored by: Joan and Jack Gorham, Michele Littell, Sue McCloud



LAURA KOEPKE

Principal Bassoon

- Bach Festival musician for three seasons
- Originally from Cleveland, Laura is the associate professor of bassoon at

SUNY-Fredonia. She is principal bassoon of the Erie Philharmonic and CityMusic Cleveland Chamber Orchestra.

- Laura has performed at many summer festivals including the Bard Festival, Bang on a Can, Festival

of the Hamptons, Lincoln Center Festival, Bar Harbor Music Festival and Maverick Concerts.

- She graduated from Baldwin-Wallace College and holds a M.M. and Artists Diploma from the Yale University School of Music..

Sponsored by: Lamont and Edie Wiltsee



JUSTIN CUMMINGS

Bassoon

- First year with the Bach Festival
- Justin is a bassoon fellow with the New World Symphony in Miami Beach,

FL. He is also on trial with the Royal Philharmonic Orchestra (London, UK) for the position of principal bassoon, and has recently performed with the Los Angeles Philharmonic, Louisiana Philharmonic, and Phoenix Symphony.

- He received a bachelor of music degree from the San Francisco Conservatory and a master of music degree from the Colburn School. He is originally from Fresno.

Sponsored by: Suzanne Woodard Dorrance



DAVID WELLS

Baroque Bassoon

- Two seasons with the Bach Festival
- David has performed with the American Bach Soloists, Capella Antiqua, Pacific

Baroque Orchestra, the Sacramento Baroque Soloists, and Sinfonia Spirituosa.

- He is also active as a music scholar, having presented papers at the conferences of the American Musicological Society, the Society for American Music, and the International Double Reed Society.
- David teaches bassoon and music history at California State University, Sacramento. He holds bassoon (D.M.A) and musicology (M.A.) degrees from the University of Wisconsin-Madison, and previously studied at Florida State University and Arizona State University.

Sponsored by: Kayla Kennedy

Brass



ALICIA MASTROMONACO

Principal Horn

- Bach Festival musician for eight seasons
- Alicia is a member of the Marin Symphony and Monterey Symphony and

plays with orchestras throughout California.

• She is working on a PhD in musicology from UC Santa Barbara and holds degrees from Boston University (B.M.), UCLA (M.M.), UCSB (M.A.), and studied at the Universität der Künste Berlin.

Sponsored by: Alan Carlson, John Galli and Christine Talbott, Knox and Carlotta Mellon, Lee and Shirley Rosen, The Peter and Jackie Henning Fund of the Community Foundation for Monterey County, Gerald and Dorothy Williams



ALEX CAMPHOUSE

Horn

- Bach Festival musician for seven seasons
- He performs with various orchestras around the Bay Area including the Berkeley

Symphony and Santa Rosa Symphony. Look for Alex performing with the Tower Brass before many main concerts.

Sponsored by: Julie Dickson



LESLIE HART

Horn

- First year with the Bach Festival
- Leslie is an active freelance horn player and music educator in the

San Francisco Bay Area. She teaches at Santa Clara University and is the co-founder and director of Noise Lab Creative Music Community (early childhood music education).

• She completed a dual Doctor of Musical Arts Degree in Performance and Music Education from the Eastman in 2011. She has presented clinics in Thailand, Singapore, Hong Kong, Malaysia, Vietnam, Myanmar, and the United States including 2009 and 2011 International Horn Symposiums, Leslie is also a

member of Emerald Brass Quintet, which will release their first album this fall.

Sponsored by: Bill and Kathy Sharpe



ROBERT FARLEY

Principal Trumpet

- Bach Festival musician for eight seasons
- Robert has played principal trumpet with the City of Birmingham

Symphony Orchestra, the London Sinfonietta, the Orchestra of the Royal Opera House, English National Opera and Stuttgart Baroque Orchestra.

• He is Professor of Baroque Trumpet at The Royal Academy of Music and Trinity Laban in London, and has given international masterclasses at many of the world's leading conservatories. He has had a number of study and solo books published.

• Robert studied at the Royal College of Music, where he won several prizes. Robert's solo work includes a recording with Orpheus Britannicus and Andrew Arthur, and recordings with Concerto Copenhagen and Emma Kirkby.

Sponsored by: Bob and Peggy Ann Alspaugh



DOMINIC FAVIA

Trumpet

- Bach Festival musician for three seasons
- Dominic has performed recently with the American Bach Soloists, Atlanta

Baroque Orchestra, and Musica Angelica on period instruments, and with the San Francisco Symphony and San Francisco Opera Orchestra on modern instruments.

• He is originally from Virginia and graduated from the San Francisco Conservatory of Music studying with Adam Luftman with a master's degree. He received his bachelor's degree from the Cleveland Institute of Music, studying with Michael Sachs. While in Cleveland, he also was actively involved in the Case/CIM Baroque Orchestra, performing on both trumpet and harpsichord under the direction of Julie Andrijeski.

Sponsored by: Don Fennell

AA Festival Orchestra (CONT.)



LEONARD OTT

Trumpet

- Bach Festival musician for 20 seasons
- Leonard is a member of the Oakland Symphony and plays regularly with

orchestras throughout the Bay Area, including Symphony Silicon Valley, San Jose Opera, Modesto Symphony, Marin Symphony, and San Francisco Opera.

- Leonard is a faculty member at the University of the Pacific Conservatory of Music in Stockton and Chabot College.

Sponsored by: Howard and Rosalind Fisher



BRUCE CHRISP

Principal Trombone

- Bach Festival musician for 18 seasons
- Bruce is principal trombone of the Santa Rosa Symphony, Marin

Symphony, Vallejo Symphony, Oakland Symphony, Symphony Napa Valley, and Fresno Philharmonic and is a member of the Opera San Jose orchestra. He has performed with the San Francisco Symphony and the San Francisco Ballet and Opera orchestras and was recently appointed principal trombone of the Sacramento Philharmonic

- He is a graduate of the San Francisco Conservatory of Music (M.M.) and the University of Michigan (B.M.E.). Bruce teaches trombone at UC Davis and lives in Vallejo with his wife and Bach Festival violinist, Gabrielle Wunsch.

Sponsored by: The Peter and Jackie Henning Fund of the Community Foundation for Monterey County

SUZANNE MUDGE, *Trombone*

See page 21 for bio.



WAYNE J. SOLOMON

Trombone

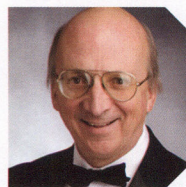
- Bach Festival musician for 19 seasons
- Wayne is currently the bass trombonist with the Fresno Philharmonic and

Modesto Symphony, and previously with the Sarasota (FL) Opera Orchestra, Santa Cruz Symphony, Napa and Monterey Symphonies. He frequently performs with the Pacific Symphony, which included a 12-day tour of China in May of 2018.

- He has also performed with the San Francisco Symphony, Minnesota Orchestra, San Francisco Opera and Ballet Orchestras, and the San Diego Symphony. Current festivals include Music in the Mountains and the Sunriver Music Festival (Bend, OR).

Sponsored by: The Peter and Jackie Henning Fund of the Community Foundation for Monterey County

Timpani and Percussion



KEVIN NEUHOFF

Principal Timpani

- Bach Festival musician for many seasons
- Kevin is principal timpanist with the San Francisco Opera Center

Orchestra, the Berkeley and Fremont Symphonies, and principal percussionist with the Marin Symphony.

- He has performed or recorded with Philharmonia Baroque, New Century Chamber Orchestra, Earplay, Broadway shows at Cinnabar Theater, and film scores with the Skywalker Symphony.
- His recordings can be found on Harmonia Mundi, Koch, Wide Hive, New Albion, and Nonesuch labels.

Sponsored by: Mary Kay Crockett, Lee and Shirley Rosen

ANDREW ARTHUR, *Principal Keyboard*

See page 20 for bio.



MICHAEL BEATTIE, *Keyboard and Adams*

Masterclass Director

See page 21 for bio.



KRISTIN DITLOW

Keyboard

- First season with the Bach Festival
- Kristin is the assistant professor of voice and vocal coaching at the University

of New Mexico (Albuquerque). She was a fellowship student at the Franz Schubert Institut, Baden-bei-Wien, during the summer of 2017, where she studied Lieder performance and German Romantic poetry.

- She is an alumna of the Oberlin Conservatory of Music, Westminster Choir College, Tanglewood Music Center, and Merola Opera Program. She is a 2014 graduate of the Eastman School of Music, with the Doctor of Musical Arts degree in Accompanying and Chamber Music.

Sponsored by: Cyril and Jeanne Yansouni



DONGSOK SHIN

Keyboards

- Bach Festival musician for six seasons
- Dongsok was born in Boston, studied piano with his mother, Chonghyo Shin,

continuing with Nadia Reisenberg at the Mannes College of Music, but now only plays early keyboard instruments.

- He is a member of the acclaimed baroque ensemble REBEL, and has appeared with ARTEK, the American Classical Orchestra, Concert Royal, Early Music New York, New York Philharmonic, Orchestra of St. Luke's, Orpheus Chamber Orchestra, and Pro Musica Rara, among others.

- Dongsok is also an early keyboard technician, a recording engineer and producer of early music recordings. He is married to the early keyboard player Gwendolyn Toth, and his videos demonstrating the earliest surviving piano by its inventor, Bartolomeo Cristofori, at the Metropolitan Museum in New York City.

Sponsored by: Daniel and Linda Cooperman, Patricia Jacobs, Bill Lokke, Valera Lyles



△△ Festival Chorale

Soprano



LINDA LEE JONES

Soprano

- Bach Festival musician for 11 seasons
- New Orleans native Linda is a member of the Western Wind Vocal Ensemble,

an a capella sextet, and the critically acclaimed and Grammy-nominated Choir of Trinity Wall Street.

- She holds degrees in Voice Performance and Choral Conducting from Loyola University New Orleans and Westminster Choir College of Rider University.

Sponsored by: Denise Foderaro and Frank Quattrone



REBECCA MARIMAN

Soprano

- Bach Festival musician for 11 seasons and a former Adams fellow
- Rebecca specializes in Baroque repertoire and is a

founding member of Fuma Sacra. She has appeared with Bourbon Baroque, Corda Nova, Tempesta di Mare, Brandywine Baroque, The Dryden Ensemble, and Le Triomphe de l'Amour.

- Rebecca appeared with Brandywine Baroque in a production of "The Woodman" by William Shield. She is also a frequent collaborator with The Practioners of Musick performing programs of 18th century Colonial songs. An actor as well as a singer, Rebecca performs in the Family Concert at the Festival and portrayed a magical rose at last year's Festival in Schumann's, *Der Rose Pilgerfahrt*.

- Rebecca earned her B.A. in theater from Dickinson College and her master's in voice performance from Westminster Choir College of Rider University.

Sponsored by: Denise Foderaro and Frank Quattrone



JENNIFER PAULINO

Soprano

- Bach Festival musician for five seasons
- Jennifer has appeared with Magnificat Baroque Ensemble, Bach Collegium

San Diego, San Francisco Choral Society, Festival Mozaic Orchestra, Seraphic Fire, and the Southwest Florida Symphony.

- Her awards include national finalist in the NATS Artist Award Competition and second prize in the Gerhard Herz Bach Competition.
- Jennifer studied Baroque style with Jill Feldman and Michael Chance at the Royal Conservatory of The Hague, Netherlands, and completed her undergraduate studies at Westminster Choir College of Rider University.

Sponsored by: Denise Foderaro and Frank Quattrone



MOLLY QUINN

Soprano

- Bach Festival musician for six seasons and a former Adams fellow
- Molly has collaborated with notable arts

organizations around the globe including The Knights NYC, TENET, Portland Baroque Orchestra, Apollo's Fire, The Folger Consort, The Bang on a Can All-Stars, Trinity Wall Street, Clarion Music Society, Saint Thomas Fifth Avenue, Pacific Baroque Orchestra, North Carolina Baroque Orchestra, Seraphic Fire, Bach Collegium San Diego, and Quicksilver Ensemble.

- Upcoming engagements include the title role in Handel's *Theodora* at the Staunton Music Festival and several recording releases.

- Molly completed her B.M. and M.M. at University of Cincinnati College-Conservatory of Music.

Sponsored by: Denise Foderaro and Frank Quattrone, Melanie and Bill Silva

**NOLA RICHARDSON***Soprano**

- Virginia Best Adams Fellow, first season with the Bach Festival

- Nola was a vocal fellow at Tanglewood in 2015,

and a Marc and Eva Stern Fellow at Songfest in 2017. Nola was a 2016 First Prize winner in the Bethlehem Bach Competition. She was accepted into the prestigious Yale Institute of Sacred Music program in 2014.

- Nola has joined the rosters of Grammy-nominated Seraphic Fire of Miami, Grammy-nominated Clarion Music Society in NYC, and Choir of Trinity Wall Street in Manhattan. She also appears regularly with Yale Choral Artists, and Musica Sacra.

- An Australian by birth, Nola has spent most of her life in the USA. She holds a B.M. from Illinois Wesleyan University and dual M.M. degrees in Vocal Performance and Early Music from the Peabody Conservatory. Nola is currently pursuing a D.M.A. at Yale.

Sponsored by: Michael and Jeanne Adams, Denise Foderaro and Frank Quattrone, Glenn and Marcia Harrington, Robert and Betsy Sullivan

**MELANIE RUSSELL***Soprano*

- Bach Festival musician for two seasons

- Melanie's career as a soloist and choral singer has taken her from her

native New Orleans to around the world. For the past few years, she has performed with Philip Glass's *Einstein on the Beach*. Recent performance highlights: *Queen of the Night* with Classical Music for Kids outreach program, *Bach's Magnificat* and *Oster-Oratorium* with The Sebastians, *Monteverdi's Vespers*, *Bach's B-Minor Mass*, *Golijov's Tenebrae*, *Bach's St. John Passion* and excerpts from *Lisa Bielawa's Vireo* (The Stone, NYC).

- Melanie is an alumna of Centenary College of Louisiana, Loyola University New Orleans, and Yale School of Music. She sings regularly with the Grammy-nominated Choir of Trinity Wall Street.

Sponsored by: Denise Foderaro and Frank Quattrone

**ANGELIQUE ZULUAGA***Soprano*

- Bach Festival musician for 12 seasons
- Angelique is a member of the Philharmonia Baroque's professional chorale, and

has appeared as a soprano soloist in the San Francisco Symphony's Soundbox series.

Sponsored by: John and Jane Buffington, Denise Foderaro and Frank Quattrone

Mezzo-Soprano**KATHLEEN FLYNN***Mezzo-Soprano*

- Bach Festival musician for 12 seasons
- A Sullivan Foundation award winner, Kathleen has sung with Chicago Opera

Theater, New York State Baroque, at the National Arts Center of Ottawa with the Winnipeg Ballet, The Brooklyn Academy of Music, The Juilliard Theater and The Kennedy Center.

- Her recordings include *A Hand of Bridge* by Samuel Barber with the Russian Philharmonic Orchestra and *Fugue Mill*, an album of jazz/celtic fusion.
- Kathleen holds degrees from SUNY Stonybrook (D.M.A.), the Juilliard School (J.O.C. & M.M.), University of Toronto (Opera Studies) and Dalhousie University (B.M.). She is currently on faculty at the Berklee College of Music, Tufts University in Boston and is training to become a teacher of the Alexander Technique at Boston Conservatory.

Sponsored by: Denise Foderaro and Frank Quattrone

△△ Festival Chorale (CONT.)



ALYSON HARVEY

Mezzo-Soprano

- Bach Festival musician for 13 seasons
- Alyson's solo appearances include work with the Atlanta Baroque Orchestra,

the Berkshire Bach Society, the Mostly Mozart Festival, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, with Gian Carlo Menotti, and the Philadelphia Orchestra.

• She has worked with Fuma Sacra, the Philadelphia Singers, Opera Philadelphia, Rodeph Shalom Synagogue, and St. Martin-in-the-Fields Episcopal Church in Philadelphia.

• Alyson holds degrees from the University of Cincinnati College-Conservatory of Music (M.M. and Artist Diploma in Opera) and Westminster Choir College (B.M.) and is a voice instructor at Springside Chestnut Hill Academy.

Sponsored by: Sandie Borthwick and Gloria Souza, Denise Foderaro and Frank Quattrone



VIRGINIA WARNKEN KELSEY

Mezzo-Soprano

- Bach Festival musician for four seasons
- Virginia has appeared as a soloist with the New

York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, BBC Symphony Orchestra, Seattle Symphony, Philharmonia Baroque, Boston Early Music Festival, Spoleto Festival, Carmel Bach Festival, TENET, Trinity Wall Street Choir, Seraphic Fire, among many others.

• She is an original member of the groundbreaking Grammy Award-winning alternative-classical vocal band Roomful of Teeth, a vocal project dedicated to mining the expressive potential of the human voice.

• When not engaged with music, Virginia enjoys an active lifestyle of yoga, weight lifting, hiking, swimming in the ocean, and basking in sunshine.

Sponsored by: Denise Foderaro and Frank Quattrone, Melanie and Bill Silva



ELIZABETH JOHNSON KNIGHT

Mezzo-Soprano

- Bach Festival musician for 16 seasons
- Liz has performed with the Winston-Salem

Symphony, Ars Lyrica, Duke Vespers Ensemble, Sinfonia da Camera, Duke Bach Choir, Monroe Symphony Orchestra, Paducah Symphony Orchestra, and others. She regularly sings with the Orpheus Chamber Singers, Tennessee Chamber Chorus, Vox Humana, Kinnara Ensemble, and the Grammy-nominated South Dakota Chorale. She can be heard as soloist in Duruflé's Requiem on the South Dakota Chorale's recording *In Paradisum*.

• She serves on the voice faculty at University of Georgia, and previously taught at Southeastern Oklahoma State University, Murray State University, and the University of Louisiana Monroe.

• Liz holds degrees from the University of North Texas (D.M.A.), Indiana University (M.M.), and the University of Mississippi (B.M.).

Sponsored by: Bob and Michele Axley, Denise Foderaro and Frank Quattrone



ALICE KIRWAN MURRAY

Mezzo-Soprano

- Bach Festival musician for 19 seasons
- Alice is a member of the Los Angeles Master Chorale under the artistic direction

of Grant Gershon.

• Alice has been a member of the Grammy Award-winning Los Angeles Chamber Singers & Cappella and Martin Neery's Millennium Consort. She has also appeared with the Baroque Music Festival Corona del Mar, the Jacaranda Festival, Musica Angelica, Long Beach Opera, and the Live Oak Music Festival. Alice has sung on numerous film scores, including *Rogue One: A Star Wars Story*, *Fifty Shades of Grey*, *Ghostbusters*, *Real Steel* and *Evan Almighty*.

• For several years, Alice has been a teaching artist with the LA Master Chorale's educational outreach programs, *Voices Within* and *Oratorio Project*. She is also proud of the work she is doing as part of *Street Symphony*,



whose mission is to share music and stories with those experiencing homelessness or incarceration.

Sponsored by: John and Jane Buffington, Denise Foderaro and Frank Quattrone, Stan and Sharon Meresman, Jackie Wendland



CLARA OSOWSKI

*Mezzo-Soprano**

- Virginia Best Adams Fellow, first season with the Bach Festival
- Clara was the winner of the 2014 Bel Canto Chorus

Regional Artists Competition in Milwaukee, and in 2017 named the winner of the Houston Saengerbund Competition. She was a recipient of the prestigious 2018-2019 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music.

- Clara was the guest artist in residence at Indiana State University's 50th Contemporary Music Festival celebrating the music of Libby Larsen and was on the faculty at Aspen Music Festival's Professional Choral Institute in partnership with Seraphic Fire. She currently studies voice with Emma Small of Minneapolis.

Sponsored by: Michael and Jeanne Adams, Denise Foderaro and Frank Quattrone, Mary Underwood Hill, Robert and Betsy Sullivan



PATRICIA THOMPSON

Mezzo-Soprano

- Bach Festival musician for 14 seasons
- Patricia has been a soloist with many Bach Societies around the USA. She was

a member of the Dale Warland Singers, and soloist on the award winning recordings Cathedral Classics, December Stillness, and and Blue Wheat.

- Patricia released her debut jazz album, "It's Only Natural," with longtime CBF friend Mark Shilansky. It's available in the CBF store.
- She is a founding member of Luminous Voices, Calgary's professional choir (Canada), and soloist on several of its recordings.
- Patricia holds degrees from St. Olaf College (B.M.) and the Indiana University Jacobs School of Music (M.M. and D.M.), and is an Associate Professor of Music at Kansas State University, Manhattan, KS.

Sponsored by: Denise Foderaro and Frank Quattrone

Tenor



ANDREW FUCHS

Tenor

- Bach Festival musician for two seasons
- A native of Kansas City, Andrew recently made his Lincoln Center and

Kennedy Center debuts. Recent solo performances include Steve Reich's Three Tales and Daniel Variations with Ensemble Signal, the world premiere of Goehr's *Verschwindendes Wort* for The Juilliard School's Focus Festival, and the Evangelist in the *St. Matthew* and *St. John Passions*.

- He frequently performs with ensembles such as ARTEK, Pegasus Early Music, The Choir of Trinity Wall Street, New York Polyphony, Seraphic Fire, Spire Chamber Ensemble, and the Clarion Choir.
- Andrew spent two summers as a Vocal Fellow at Tanglewood. He completed his Doctor of Musical Arts and master's degree from Stony Brook University and received his bachelor's degree from the University of Kansas.

Sponsored by: Sandie Borthwick and Gloria Souza, Denise Foderaro and Frank Quattrone



TIMOTHY HODGES

Tenor

- Bach Festival musician for 13 seasons
- Timothy is a member of the Grammy-nominated Choir of Trinity Wall Street

in New York and has appeared with many other leading ensembles, including Fuma Sacra, Vox Vocal Ensemble, Clarion Music Society, Ensemble VIII, Antioch, and Seraphic Fire.

- Recent highlights include appearances as the Evangelist in the *St. John Passion* with New York Baroque Inc. and The Choir of Trinity Wall Street, and in the *Christmas Oratorio* and *St. John Passion* at The University of Illinois, performing in the premiere and recording of Ralf Yusulf Gawlick's *Missa Gentis Humanae*, as well as performing with Vox Vocal Ensemble, Clarion Music Society, Fuma Sacra, and Antioch Chamber Ensemble.

△△ Festival Chorale (CONT.)

• As a soloist, Timothy has appeared with Masterwork Chorus of New Jersey, Washington Chorus, Brooklyn Baroque, Garden State Philharmonic, and Princeton Glee Club.

• He is a graduate of Westminster Choir College.

Sponsored by: Brian and Galen Call, Denise Foderaro and Frank Quattrone



OWEN MCINTOSH

Tenor

• Bach Festival musician for six seasons

• Owen is a native of Northern California and has shared the stage

with Apollo's Fire, Blue Heron, Boston Baroque, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium and the Choir of Trinity Wall Street.

• Recent solo engagements include a national tour of L'Orfeo with Apollo's Fire, the modern premiere of Aliotti's oratorio Santa Rosalia with New York Baroque Incorporated, Bach's *St. John Passion* with Tenet, Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's Chamber opera *L'isola Disabitata* with the American Classical Orchestra, and the Monteverdi Vespers with Apollo's Fire and Green Mountain Project.

• Owen, as part of Blue Heron, won the 2018 British Gramophone award in the category of early music for a recording of a 16th Century anonymous mass with no name. It was the first time in the award's 41-year history that the Gramophone Award has gone to a non-European group.

Sponsored by: Denise Foderaro and Frank Quattrone, The Peter and Jackie Henning Fund of the Community Foundation for Monterey County, Philip S. Wood



JOS MILTON

Tenor

• Bach Festival musician for six seasons.

• Jos' recent engagements include the role of Little Bat in Carlisle

Floyd's *Susannah* with Louisiana Opera, tenor soloist in Handel's *Messiah* with the Oxford Civic Chorus, a recording of the music of Jake Runestad (*Conspire*), and multiple performances of *Considering Matthew Shepard* (also with *Conspire*).

• His solo album, entitled *Southerly – Art Songs of the American South*, is available on Albany Records.

• Jos holds degrees from Trinity University (B.M.), the University of Massachusetts (M.M.), and the Peabody Institute of the Johns Hopkins University (D.M.A.). He serves as Associate Professor of Music at the University of Mississippi.

Sponsored by: Denise Foderaro and Frank Quattrone, Wayne and Joan Hughes



STEPHEN SANDS

Tenor

• Bach Festival musician for 11 seasons

• Stephen is the director of Downtown Voices, a high-level choral group

that is part of Trinity Church Wall Street's music program, focused on bringing the best volunteer and professional singers in the NYC metro area together. He is also a member of the Choir of Trinity Wall Street. Stephen is a founding member and executive director of the internationally acclaimed Antioch Chamber Ensemble.

• He is also the founder and artistic director of Music in the Somerset Hills, a fast-growing community music organization dedicated to providing musical experiences of the highest quality to those who live and work in New Jersey's Somerset Hills.

• Stephen has taught vocal music in the Somerset Hills School District in NJ for 21 years. He earned his bachelors and masters in Music Education from Westminster Choir College.

Sponsored by: Denise Foderaro and Frank Quattrone, Arthur and Elizabeth Pasquinelli

**COREY SHOTWELL***Tenor**

- Virginia Best Adams Fellow, first season with the Bach Festival
- Corey is a tenor specializing in the

performance of music from the 15th through 18th centuries. Recent concert engagements include the world premiere of David Lang's *the writings* with Theatre of Voices and the Yale Voxtet at Carnegie Hall, and appearances with Apollo's Fire, Yale Philharmonia Orchestra, Santa Fe Desert Chorale, The Newberry Consort, Haymarket Opera Company, and The Thirteen.

• Corey earned his Master of Music degree from the Cleveland Institute of Music and a Bachelor of Music degree from Western Michigan University. He is pursuing a Master of Musical Arts degree from the Institute of Sacred Music at Yale University.

Sponsored by: Michael and Jeanne Adams, Dr. Joseph and Mrs. Clara Barbaccia, Denise Foderaro and Frank Quattrone, Linda and Paul Sansar, Robert and Betsy Sullivan

**DAVID VANDERWAL***Tenor*

- Bach Festival musician for 13 seasons
- David has performed with the American Bach Soloists, The Seattle Baroque

Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony Orchestra, New York Collegium and Tafelmusik.

• During this last year he has been busy with workshops and performances with the renowned sextet, Western Wind, Clarion, Concert Royale, Four Nations Ensemble, Waverly Consort, New York Ensemble for Early Music, Vox, the Folger Consort, and Crescendo.

• David has recorded under the Allegro, Delos, Pro Musica Gloriam, and Koch International labels. An award-winning vocalist, David's upcoming engagements include the Handel *Messiah*, Britten *St. Nicolas*, and Bach *Passion* performances, as well as other oratorio works and recitals throughout the season.

Sponsored by: Denise Foderaro and Frank Quattrone

Baritone/Bass

**JEFFREY FIELDS***Baritone/Bass*

- Bach Festival musician for 22 seasons; Adams Fellow in 1998
- Jeffrey sings regularly as soloist and ensemble

member with Philharmonia Baroque Orchestra, American Bach Soloists, Bach Collegium San Diego, Spire Chamber Ensemble, San Francisco Bach Choir, Marin Oratorio, and California Bach Society.

• Recent solo projects include Monteverdi's *Vespers* one on a part with American Bach Soloists, Handel's *Teseo* at Lincoln Center, and Haydn's *Creation* in Berkeley.

• Jeffrey holds a Bachelor of Music from the University of Iowa, and resides in Alameda, CA.

Sponsored by: Kayla Kennedy, Denise Foderaro and Frank Quattrone

**TIM KROL***Baritone/Bass*

- Bach Festival musician for 16 seasons and a former Adams Fellow
- Tim has performed and toured worldwide with

Chanticleer and can be heard on more than a dozen Chanticleer recordings, including the Grammy Award-winning "Colors of Love."

• Tim also appears on two recordings with Clarion Music Society: the Grammy-nominated album, *Passion Week*, and their latest album, *Memory Eternal*, which won *Gramophone's* 2018 Editor's Choice Award. Tim's recent solo album features 44 songs of the 19th-century German composer Robert Franz.

• Tim's 2018-2019 season included solos with New York's Sacred Music in a Sacred Space: Vaughan Williams' *Fantasia on Christmas Carols* and Brahms' *Requiem*; along with two tours with Clarion, under the batons of Leonard Slatkin and Harry Bicket.

Sponsored by: Denise Foderaro and Frank Quattrone, Carol and Don Hilburn, The Peter and Jackie Henning Fund of the Community Foundation for Monterey County

△△ Festival Chorale (CONT.)



DAVID NEWMAN

Baritone/Bass

- Bach Festival musician for 11 seasons and a former Adams Fellow
- David has performed *Messiah* with Tafelmusik,

Portland Baroque Orchestra, Jacksonville Symphony, and with Masterwork Chorus in Carnegie Hall; *St. John Passion* with the American Bach Soloists and the Bach Chamber Orchestra of Honolulu; and *St. Matthew Passion* with the Bach Society of St. Louis, San Francisco Bach Choir, and on tour with the Santa Fe Pro Musica and Smithsonian Chamber Players.

- His European appearances have included the Berlioz Festival in Paris, Le Tournoi de Chauvency with Ensemble Aziman in Sarrebourg and Metz, and Le Roi et le Fermier with Opera Lafayette at the Opera Royale in Versailles. He has also performed with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra.
- David teaches voice and music theory at James Madison University.

Sponsored by: Denise Foderaro and Frank Quattrone, Carol and Don Hilburn, David and Julie Nee



ANDREW PADGETT

Baritone/Bass

- Bach Festival musician for two seasons and a former Adams Fellow
- Andrew has been featured as a soloist in concert

venues worldwide. Notable performances include appearances as the bass soloist in Bach's *B-Minor Mass* at the Esplanade Concert Hall in Singapore and as the bass soloist in Bach's *St. John Passion* at Alice Tully Hall at Lincoln Center, as well as an Alice Tully performance as Harapha in Handel's *Samson*.

- He has also been featured as a soloist with The American Classical Orchestra, Dartmouth Handel Society, Virginia Symphony Orchestra, Brandywine Baroque, and Pegasus Early Music, among others. In recent years he has performed a broad selection of repertoire from the 15th century and earlier with TENET, The Thirteen, and Concordian Dawn.

- Andrew holds a B.S. in physics, an M.M. in voice from UC Santa Barbara, and an M.M. in Early Music, Oratorio, and Chamber Ensemble from Yale University's Institute of Sacred Music. He is based in New York City, where he sings with the internationally-acclaimed Saint Thomas Choir of Men and Boys.

Sponsored by: Denise Foderaro and Frank Quattrone



WILL PRAEPSTIS

*Baritone/Bass**

- Virginia Best Adams Fellow, first season with the Bach Festival
- Will has performed with such ensembles as

Boston Baroque, Emmanuel Music, Cantata Singers, Renaissance Men, of which he is a founding member, Labyrinth Choir, the Orpheus Singers, Exsultemus, Cappella Clausura, Sound Icon, featured in the Monadnock Music Festival, Augmented, Copley Singers, Oriana Consort, Boston University Chamber Chorus, and the Fredonia College Choir.

- Will is also a busy bass player, active in the Boston and New York City pop music scenes, performing with as many as four bands as a bass guitarist, vocalist and arranger.

- Will is a native of Elmira, NY. He earned his Bachelor of Music in Performance at SUNY Fredonia.

Sponsored by: Michael and Jeanne Adams, Denise Foderaro and Frank Quattrone, Robert and Betsy Sullivan, David and Susan Wirshup



PAUL SPEISER

Baritone/Bass

- Bach Festival musician for 13 seasons
- Paul appeared as Pandolfe in Massenet's *Cendrillon*, Don Alfonso in Mozart's

Così fan tutte, Sam in Bernstein's *Trouble in Tahiti*, and a staged version of Hugo Wolf's *Italienisches Liederbuch* at NYU. Other favorite performances include William in *The Fall of the House of Usher* by Philip Glass and Aeneas in Purcell's *Dido and Aeneas*.

- Paul has performed with Kinnara Ensemble, Luminous Voices, Fuma Sacra, Spoleto Festival, and Lincoln Center Festival.

- He holds degrees from Lawrence University and Westminster Choir College, and is a candidate for a Ph.D. from New York University, where he is on the faculty of the voice and music education departments.

Sponsored by: John and Mary Castagna, Denise Foderaro and Frank Quattrone



JONATHAN WOODY

Baritone/Bass

- Bach Festival musician for five seasons and a former Adams Fellow
- Jonathan is a member of the Grammy-nominated

Choir of Trinity Wall Street and is Artistic Director of the innovative men's group Trident Ensemble. He has performed in recent seasons with the Rose Ensemble, the Handel & Haydn Society, the Clarion Choir, Bach Collegium San Diego & TENET.

- Jonathan has been featured as soloist in recent seasons with Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, Musica Angelica, Apollo's Fire, San Francisco Symphony, PROTOTYPE festival, Beth Morrison Projects, and LA Opera.

- In 2019, Jonathan will join the English Concert and the Clarion Music Society for a four-nation tour of Handel's *Semele*, covering the roles of Cadmus and Somnus.

- Jonathan enjoys a richly varied life in the arts based in Brooklyn, NY, and holds degrees from McGill University and the University of Maryland, College Park.

Sponsored by: Gail and Stan Dryden, Denise Foderaro and Frank Quattrone

**Virginia Best Adams Fellow*

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▷ Festival Chorus



JOHN KOZA

Assistant Director of the Chorus

This is John's 24th year with the Festival. John is the Artistic Director and Conductor of the Camerata

Singers and Director of Music for First Presbyterian Church, Monterey. He is also an adjunct faculty member at Hartnell College.

Sponsored by: Sandie Borthwick and Gloria Souza, Carol Lee Holland, Jackie Wendland, Lamont and Edie Wiltsee

Soprano



LAURA ARNOW

- Second season with the Bach Festival Chorus
- Laura began choral singing in 3rd grade and kept it up through college, as well as with the Olympia

Masterworks Chorale (Washington), and Oakland Symphony Chorus.

- Most recently she has sung with I Cantori di Carmel, Cabrillo Symphonic Chorus, Cantiamo, and Madregalia.
- Laura is a 4th grade teacher in Watsonville, and has also worked as an editor, wildlife biologist, National Park ranger, and energy advocate.



CHRISTINE DUKEY

- First season with the Bach Festival Chorus
- Christine studied clarinet at the Academie fur Musik u. Darstellende Kunst in Vienna, Austria. She has a

B.M. from San Francisco State University and M.M. from the Manhattan School of Music. She was a professional clarinetist in San Francisco and New York City and also artistic director of Metropolitan Soloists,

The Carmel Bach Festival is grateful to Nancy Jones, Marie Krumenacher, Gil and Aprille Lucero, Lee and Shirley Rosen, Susanne and William Tyler, and Susan Johnson Willey for their sponsorship of the chorus.

a woodwind octet/ quintet. As a soloist she received critical acclaim in the *NY Times*.

- She has studied voice for the past five years and attends Chabot College vocal program. Currently she is with San Francisco Bach Choir; solo second soprano with Saint Paul Chancel Choir and soloist with Chabot College chamber ensembles.



CAITLIN FILLMORE

- First season with the Bach Festival Chorus
- Caitlin studied voice at Waldorf College in Forest City, Iowa while getting a BA in Journalism.

While a student, she sang with the Waldorf Choir and St. Christopher Chorale, touring Great Britain and the United States. Caitlin was a member and featured soloist with MMEA and ACDA Honor Choirs throughout the Midwest and with Una Vocis Choral Ensemble of Mason City, Iowa.

- Currently, Caitlin sings with Camerata Singers under the direction of John Koza.
- She is the Development and Education Manager for the Monterey Symphony.



JODY LEE

- Bach Festival Chorus member for four seasons
- Jody has recently performed as soloist with I Cantori di Carmel, Madregalia, Voices of

Silicon Valley and Hartnell Community Chorus, and sings at St. Dunstan's Episcopal Church in Carmel Valley.

- She holds a BM from Brock University (Canada) and currently studies with Robin McKee-Williams.



APRILLE LUCERO

- Second season singing with the Bach Festival; sponsor for the past three years
- Aprille retired as an Aerospace Executive

after 33 years. She received a Bachelor's degree in Computer Engineering from Harvard University where

she was also a clarinet player in the University Band.

- She is a longtime member of the San Jose Symphonic Choir and has been as featured soloist. She has performed with Camerata Singers and is studying with Nancy Wait-Kromm at Santa Clara University.



CAROLYN MAZENKO

- Bach Festival Chorus member for nine seasons
- Carolyn's father (baritone Herb Cabral) sang for three decades with the Bach Festival Chorale.

- After 20+ years of administrative work in oncology and bioengineering at Stanford, Carolyn returned to the Festival Chorus in 2014. She also sings with Oratorio Society of Palo Alto and I Cantori di Carmel.



ALLI PREECE

- Bach Festival Chorus member for 11 seasons; including as a member of the Bach Festival Youth Chorus
- Alli works with inner city

children at the elementary school level to bring them the fundamentals of music.

- She holds a BA in Music from UC Santa Cruz and is attending National University.



KATHRYN SMITH

- First season with the Bach Festival Chorus
- A recent transplant to Carmel from New York, she is happy to be living on the West Coast full time.

Kathryn received her MA in Theatre Arts from the University of Cincinnati and has worked in many US regional theatres as well as productions in Ireland and England.

- She sings locally with I Cantori di Carmel.



TAMARA SOMMERVILLE

- Bach Festival Chorus member for three seasons.
- She received her Bachelor's in Literature and minored in Child Development.

- After 25 years teaching young children, she has retired to plant flowers, play with her dog, love her kids and travel the world with her husband.



CYNTHIA STORMER

- Bach Festival Chorus member for 11 seasons
- Cynthia is a VP of Talent Management with HSBC. Cynthia minored in music at West Virginia Wesleyan

College and holds a MBA from Golden Gate University.

- She has performed with the Université de Dijon chorus and with the Boston Masterworks Chorale. Locally she sang many years at Mayflower Presbyterian Church.

Alto



UTA FRANCKE

- Bach Festival Chorus member for four seasons
- Uta is professor emerita in genetics and pediatrics at Stanford University and a current member of the

Stanford Symphonic Chorus.

- She grew up in Germany where she studied piano and sang in choruses as a child and university student. After moving to the SF Bay area in 1989, she joined Schola Cantorum.

△△ Festival Chorus (CONT.)



SUSAN HOYER

- Bach Festival Chorus member for four seasons
- Susan is an Associate Professor in the Graduate School of Business and Public Policy at the

Naval Postgraduate School. She has a PhD in Business Administration from the University of Southern California.

- She is currently singing with Aria women's choir and occasionally tours with the Central Coast Chorale.



ASTRID HOLBERG

- Bach Festival Chorus member for 14 seasons
- Astrid also sings with I Cantori, VOCl, Cantiamo, and Cabrillo Symphonic Chorus.

- She plays violin in the Monterey String orchestra at MPC.

- She has a BA from UCSD in Biochemistry and Cell Biology with minors in psychology and music performance and an MD from Harvard Medical School. Astrid is a pediatrician and also enjoys reading, hiking, and travel.



KATHY KIRKWOOD

- Bach Festival Chorus member for seven seasons.
- Kathy has a MM in flute performance from Ohio University.
- She sings with the

Camerata Singers and Madregalia, and is Choir Director at All Saints' Episcopal Church in Carmel.

- Kathy recently retired after 37 years in Human Resources working at Time-Life, National Geographic and Interim, Inc.



MARY CLARE MARTIN

- Bach Festival Chorus member for 13 seasons
- Mary Clare is the elementary music specialist at Toro Park School, preK-3rd grades, and choral

music organizer at Bookmark Music in Pacific Grove.

- She received her degrees from Texas Tech University (MMusEd, BA Applied Music in piano).



NANCY MICCOLI

- Bach Festival Chorus member for 14 seasons
- Nancy is the office administrator at Legal Services for Seniors and sings in the San Carlos

Church Choir.

- She is also a passionate cook and does some catering for friends and family on the side.



SUSAN MEHRA

- Bach Festival Chorus member for 26 seasons
- Susan is assistant conductor of I Cantori di Carmel and the director of VOCl a cappella

Chamber Ensemble.

- She recently retired from her practice as a clinical psychologist.



SUSAN MEISTER

- Bach Festival Chorus member for six seasons
- Susan is a journalist, author, and concert producer
- She has sung with

I Cantori di Carmel for five seasons.

**KELLIE MORGANTINI**

- Bach Festival Chorus member for 13 seasons
- Kellie sings with the Camerata Singers and Madregalia.
- She is the Executive

Director/Directing Attorney for Legal Services for Seniors.

**BARBARA SHULMAN**

- Bach Festival Chorus member for four seasons
- Barbara is a retired teacher, counselor and administrator, returning after six years in New York

City, helping with her grandchildren.

• She has taught middle school music, and has sung in several choirs including the University of Toronto Chorus and the McMaster University Madrigal Singers in Canada, the Vallejo Choral Society and a tour with I Cantori di Carmel in California, and in New York the Third St. Music School Settlement Adult Choir.

Tenor**MARY FORBORD**

- Bach Festival Chorus member for 12 seasons
- Mary also sings with Camerata Singers.

**MARK STEVENS**

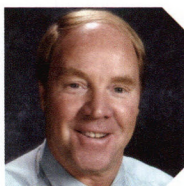
- Bach Festival Chorus member for 16 seasons
- Mark holds a BS from West Point, and an MS from Rensselaer Polytechnic Institute.

• A professional engineer on the faculty at the Naval Postgraduate School, he has sung locally with I Cantori di Carmel and Camerata Singers as well as with Alan Petker's Consort Chorale and the Marin Symphony Chorus.

**WENDEL YEE**

- Bach Festival Chorus member for four seasons
- Wendel is a semi-retired cardiologist in Salinas and Monterey.
- He has studied voice

for more than 15 years with Nancy Bennett, Harvey Marshall, and David Gordon, and has sung for years with Camerata Singers and I Cantori di Carmel.

Baritone/Bass**JOHN HEYL**

- Bach Festival Chorus member for six seasons
- John feels nourished singing under Andrew Megill and John Koza.
- Since retiring from AP

high school teaching, he has traveled near and far, and enjoys local hiking, kayaking, and sailing. He sings and serves on the board of the Salinas/Monterey Camerata Singers and lives in Carmel Valley with Carmel Art Association artist and wife Kathy Greenwald.

• John trained in recorders and flute as a child under Dr. Henry Drinker's daughter Cele Saltonstall, and sang at Hamilton College under James Fankhauser and with the Northern Arizona University's Master Chorale led by Dr. Edith Copley.

**OTTO NEELY**

- Bach Festival Chorus member for four seasons
- Otto has been singing since childhood in church, school choirs, musical productions and social

events. During his 20 year military career he sang in and directed chapel choirs and developed a love for Barbershop singing.

• After 20 years in the aerospace industry, he moved to Monterey and resumed singing and playing the trombone and euphonium in the Monterey Community.

• He has sung locally with the Monterey Peninsula Choral Society, I Cantori di Carmel, the Cypressaires Barbershop chorus, and a performance of the Rutter Requiem at Lincoln Center.

◀ Festival Chorus (CONT.)



FRANK RAAB

- Bach Festival Chorus member for 17 seasons
- Frank is a former Navy and commercial airline pilot and longtime professional software developer.

• He received his BA from Stanford and is president and founder of Spectrum Software Services, Inc. Frank also sings with the Camerata Singers and Madregalia.



MICHAEL RUSSELL

- Michael is returning for his 10th season with the Bach Festival Chorus.
- A longtime member of Camerata Singers, Michael has performed with Cantus

Monterey and Opera Project Carmel. He has also appeared onstage with Pacific Repertory Theatre, Carmel Forest Theater and The Western Stage.

• He holds a D.C. from Cleveland Chiropractic College (Los Angeles) and a B.A. in Education from the University of Redlands. Michael began his professional career teaching Kindergarten and recently retired after 33 years in private practice as a sports and family Chiropractor.



VINCENT VAN JOOLEN

- Bach Festival Chorus for four seasons.
- Vincent is a retired Navy Captain, having served on ships for 17 years and as a Math Professor at the US

Naval Academy for 10 years. Currently he serves as the Dean of STEM (Science, Technology, Engineering, and Mathematics) at Monterey Peninsula College.

- Vincent has sung with I Cantori di Carmel, The Cypressaires, Harrisburg Chamber Singers, Baltimore Choral Arts Society, and the Annapolis Opera.
- He is also founder of the CyberBass Project, an online learning system for choral singers worldwide.

Accompanist



LUCY FARIDANY

- Lucy holds a post-graduate diploma in piano accompaniment, with distinction, from the Royal Academy of Music in London.

• She is the accompanist for the Unitarian Universalist Church of the Monterey Peninsula.

• Lucy also teaches piano at Santa Catalina School, has a large private teaching studio, and lives in Carmel Valley with her husband, Rob, and daughter, Giulia.

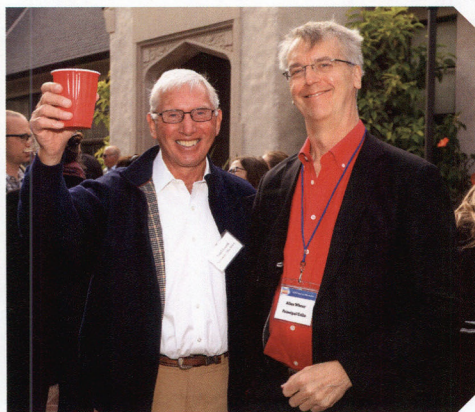


△△ Musician Sponsorship

The Carmel Bach Festival's Musician Sponsorship program is a special and fun way to engage in the Festival and make a personal connection with the wonderful musicians who come to Carmel.

Your contribution through the Musician Sponsorship program ensures that we continue to attract the finest musicians to Carmel. Your support is vital to help offset the rising costs of musician housing and travel and is greatly appreciated. Musician Sponsors are invited to meet the musicians at the Musician Welcome Party; we will also send you details on your sponsored musician's performances. If both musician and sponsor agree, we share contact information so you are able to meet your sponsored musician during the Festival and help them to feel personally welcomed to the Festival, with the goal that both musicians and sponsors take time to enjoy getting acquainted. Sponsorships range from \$250 to \$7,500. *Contact Olivia Colombo for more information at (831) 624-1521 or olivia@bachfestival.org.*

The Festival is greatly appreciative of Carol Hilburn's stewardship of the program for many years. Thank you Carol!



△△ Community Engagement

The Carmel Bach Festival was built on a foundation of community engagement; that spirit has run through the fiber of the Festival since its founding in 1935. We believe that all people should have the right to express themselves through art and to have accessibility to the transcendent beauty of the

CARMEL BACH FESTIVAL

music. We are inspired to build an even more inclusive and welcoming environment in which people see themselves reflected in the art. As a music organization that is a pillar of the community, we are working to

become a catalyst for positive social change – equity, inclusion, social justice --and to create lifelong learning opportunities for all ages. The arts strengthen the fabric and enhance the vibrancy of all communities and we are proud to be part of that dynamic.

Family Concerts

The Epic Adventures of Leonard & Rasmus has delighted audiences of all ages since 2014. The characters, stories, and scripts are created by Suzanne Mudge. She also curates the music for each concert, which features members of the Festival Orchestra. Our intrepid duo takes the audience on an action-packed whirlwind of musical experiences that are delightfully interactive and fun. Audiences experience a live concert with narration provided by Carmel Bach Festival Artistic Director Paul Goodwin, and listen to a wide variety of music – classical, jazz, world, and folk music – all set within an engaging, interactive, and educational storyline. Leonard and Rasmus have traveled the world, taken an ocean adventure, solved a mystery, gone to the moon, explored birds and oak woodlands, and learned how working together for the greater good can bring about significant positive change. In July 2019, another epic adventure explores the world of insects and bee-eautiful bugs through music, science, and amusing puns and tales!



"This is our 3rd year attending the family concert. Every year it gets better. Thank you for this concert geared to our children, perfect length and informal, relaxed and educational."



The Epic Adventures of Leonard & Rasmus

"A fantastic concert, so creative! There is an element of sophistication that makes this concert entertaining for everyone. The imagery was outstanding, the music so varied and excellent - the whole event was really fun"



Education Programs

• CROSSING CULTURES



Crossing Cultures is an innovative and ongoing program of concerts and clinics that began in the 2017-18 school year. Each school year, our chamber ensembles perform at 15 schools in Seaside, Marina, Salinas, and Soledad, and at YOSAL, featuring brass, percussion and strings. A global theme presents music from different countries and cultures, introducing intriguing classical music to kids, raising cultural awareness,

connecting music with academic subjects, and sparking curiosity in our young audiences. Our work supports ongoing efforts to grow and enrich school instrumental music programs by creating opportunities to experience the transformative power of live classical music. Concerts and clinics inspire meaningful connections that encourage, acknowledge, and respectfully engage all students and cultures.

"When the Carmel Bach Festival ensemble came to MLK School of the Arts, I witnessed students very excited to see a performance. I found the Carmel Bach Festival musicians to be friendly and outgoing, offering information that was accessible to the students. I appreciated that the organization offered ways to make the visit more meaningful by suggesting activities to pair with the performance both before and after, with clear directions and objectives."

Community Engagement (cont.)



Crossing Cultures visited Seaside Middle School

"Your groups have been engaging with the performances and clinics you have given to our string classes. Your input, coaching, and mentoring given to our scholars makes an indelible mark on their growth and education. The selection of literature has opened up a myriad of colors, sounds, and genres to our students. For them to be able to listen to such world class instrumentalists in an intimate setting up close is so important to these students' perception of the possibility of being part of making great music. For some of them it will be their only exposure to this art. Your clinics have left our students with a treasure chest of techniques, ideas, and coaching that they will carry with them as they continue to grow...thanks for offering this important service to our schools at no financial burden to our program...this is a profound and important part of our student's educational experience."

• SING OUT LOUD!

The **SOuL!** program is taught by 3 teaching artists, led by chorale-member Alice Murray, in an intensive, two-week residency at Martin Luther King School of the Arts in Seaside. Under their guidance, students work on the fundamentals of creative writing, learn the elements of melody and song structure, the roles of composer and lyricist, and techniques for healthy singing. In the course of the SOuL! residency, students learn to be very generous, encouraging, and welcoming of new ideas. Collaboration is the essence of this program. The students compose six original songs based on a unit of study or a collection of attributes and values important to them and their school and community.





Sing Out Loud! was guided by Chorale member Alice Kirwan Murray, a composer and a lyricist.

Deepening Current Partnerships

The Carmel Bach Festival seeks to illuminate and share the relevancy of music and the arts for everyone. The arts give us beauty, joy, and a means of expressing ourselves.

• YOUTH MUSIC MONTEREY COUNTY (YMMC) and YOUTH ORCHESTRA OF SALINAS (YOSAL)

Carmel Bach Festival musicians have worked with **YOSAL** music students since 2010. These workshops, group lessons, and collaborative concerts provide an opportunity for students to experience and learn from high caliber professional musicians. Our partnership with **Youth Music Monterey** began in the Fall of 2015 when they engaged Suzanne Mudge to coach the brass ensemble and run orchestra sectionals. We invite students from both organizations in collaborative endeavors as well as extend invitations to rehearsals, concerts, and year-round festival events. Since 2017, the YOSAL Choir has performed in the Family Concert and YMMC Honors Orchestra musicians have performed with our musicians on Saturday Tower Music, the Gala, the season preview event. YMMC musicians also perform for our Cottages and Gardens home tour in the spring.



YOSAL Choir at the Carmel Bach Festival Family Concert

• RANCHO CIELO YOUTH CAMPUS

We engage musicians for a five-month residency to perform, teach, and interact with the **Rancho Cielo** youth in meaningful ways, opening pathways to future possibilities in their lives. Rancho Cielo

AA Community Engagement (cont.)



YOSAL attends an open rehearsal

is a comprehensive learning and social services center for underserved youth in Monterey County. The program transforms the lives of at-risk youth and empowers them to become accountable, competent, productive and responsible citizens.

• SEASIDE

Our partnership with the **city of Seaside** dates back to 1986. We have performed over 37 free community concerts in the summer and fall at the Oldemeyer Center and St. Francis Xavier Church. Listeners have enjoyed hearing the Tower Brass, woodwind and string ensembles, and chorale members present a wide variety of music, including classical, jazz, and Broadway. Our

current venue, St. Francis Xavier Church, is an acoustical dream for performers and listeners alike. In addition, our education and outreach programs have served Seaside schools since 2014, including residencies, assemblies, and clinics.

• SENIOR CENTERS AND ASSISTED LIVING

An important component of our community engagement is to connect with senior citizens at many assisted living sites and senior centers. Music keeps older adults active and engaged and we make presentations several times a year through lectures, season previews, guest artists, and concerts with sing-along formats. As part of our Music and Ideas series, we presented a Dance for PD specialist at Canterbury Woods and Carmel Valley Manor, inviting local community groups to attend and participate in the event.



Rancho Cielo Youth Campus – Enrique Rios-Ellis and Sharp Nine, CSUMB

For more information about our Community Engagement Programs contact Sue Mudge, Director of Community Engagement, at sue@bachfestival.org.

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Founder's Fund

To celebrate the 80th birthday of the Carmel Bach Festival, the *80th Anniversary Founder's Fund* was created in 2017. This fund is dedicated to the beloved founders and has been established as part of the Carmel Bach Festival's Endowment. The fund honors our founders, Dene Denny and Hazel Watrous, and the outstanding women who, following in their footsteps, have had a significant impact on the Carmel Bach Festival during their lifetimes.

- Roberta Bialek Elliott
 - Elizabeth and Jephtha Wade Estate
 - Knox and Carlotta Mellon
- In honor of Jo Barton, Dene Denny and Hazel Watrous, Ruth Fenton, Nancy Morrow, and Elizabeth Wade*
- Frances Lozano

Artistic Sustainability Campaign

- Principal Conductor
Roberta and David Elliott*
- Associate Conductor
Denise Foderaro and Frank Quattrone in honor of Cyril and Jeanne Yansouni
- Concertmaster
Jack and Camie Eugster
- Chamber Concert Director
Jim and Karen Tyler
- Music Education Programs
Lois and Don Mayol*
- Community Outreach
Susanne and William Tyler III
- Concerts at the Mission
Richard and Mary-Pat McCormick
- Baroque Harpsichord Expert
Christine and Jerry Baker
- Steinway B-Grand Piano Donation
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**deceased*



Founders Dene Denny and Hazel Watrous



Artistic Director and Principal Conductor Paul Goodwin and Associate Conductor Andrew McGill



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INNOVATIONS

△△ Foundation Endowment

Over the years, individuals and foundations have made generous gifts to the Festival Endowment, which now generates significant annual revenue. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. The Festival accepts gifts to its endowment for general and restricted purposes. Gifts or pledges can be made with cash, stock and securities, or for the future with a planned gift. Gifts can be made anonymously or can be recognized in perpetuity.

Golden Chairs

The Golden Chair program was established in 1987 in honor of the Festival's season and recognizes gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Each Chair represents an orchestra position or artist who has made special contributions to the Festival over the years. Each of these valued supporters is recognized in perpetuity.

IMPRESARIO CHAIRS (\$100,000)

Virginia Best Adams Master Class

Friends and Family of Virginia Best Adams

Chorale and Chorus

Ruth S. Hoffert

Mary Jo and Bruce Byron

Music Director

Virginia Best Adams

Baroque Keyboard Performance

Violet Jabara Jacobs

CONDUCTOR CHAIRS (\$50,000)

Conductor

Richard D. Colburn

Arnold and Diane Gazarian

In honor of Bruno Weil

David and Lucile Packard

DISTINGUISHED ARTIST CHAIRS (\$25,000)

Johann Sebastian Bach

Family and Friends

In honor of Sandor and Priscilla Salgo

Choral Director

The Joy Beldon and Helen Belford
Memorial Fund

Mezzo-Soprano

Linda Jacobs

Mark Talbrook

Mr. and Mrs. Jephtha A. Wade, Jr.

Cello

The Mark S. Massel Memorial Fund
Mrs. Mark Massel

Concertmaster

The Howard H. Buffett Memorial Fund

Roberta Bialek Elliott

Susan Lansbury

Cynthia Snorf

Carolyn Akcan

SOLOIST CHAIRS (\$20,000)

Associate Concertmaster

Mrs. Raymond Chrisman

Baritone

Kevin Cartwright and Stephen Eimer

In memory of Frank H. Eimer

Flute

The Mrs. Leslie M. Johnson Memorial Fund

Elizabeth Johnson Wade

Jean Brenner & Family and Friends

In memory of Alan T. Brenner

Oboe

Barbara Bucquet

In memory of Howard Bucquet

Organ

Jane and Jack Buffington

In memory of Mary and Arthur Fellows

Soprano

Betty Jo and Robert M. Graham

Tenor

Margot Power and John Clements

Trumpet

Shirley Dean Loomis and Hersch Loomis
In memory of Vivian Hales Dean

Violin

Merritt Weber Memorial Fund

PRINCIPAL CHAIRS (\$15,000)

Bassoon

Family and Friends
In memory of Ruth Phillips Fenton

Cello

Gail Factor
Davis Factor, Jr.

Double Bass

Lamont Wiltsee

French Horn

Ann and Jim Paras

Harpichord

Jo and Gerald Barton

Lute

Carol Sabel Hilburn and Don E. Hilburn
In memory of Mildred and Theodore Sabel

Oboe

Drs. June Dunbar Phillips and John P. Phillips
Shirley and Lee Rosen
Betsy and Robert Sullivan

Organ

Brooks Clement and Emile Norman

Tower Music

Jane and Hal Ulrich

Trumpet

Ira Deyhimy
In memory of Katharine A. Deyhimy
The Carla Stewart Memorial Fund
William K. Stewart

Viola

Kevin Cartwright and Stephen Eimer

CHORALE AND ORCHESTRA CHAIRS (\$10,000)

Artistic Manager

Dr. and Mrs. Robert Doyle

Cello

Alan and Jean Brenner
In honor of the Festival Volunteers

Chorale

Olive Grimes and John and Janet Vail
In honor of Bruce Grimes
Betsey and Stephen Pearson
Mr. and Mrs. Paul Rembert
In memory of Anne Scoville
Norma, Lee, Shirley & Rebecca Rosen
In memory of Lucille B. Rosen
Rembert Family
In memory of Nancy J. Rembert

Chorus

Fellows Buffington Family
In honor of Jane Fellows Buffington

Chorus Director

Fred W. Terman and Nan Borreson
Family and Friends
In memory of Kenneth Ahrens

Clarinet

Natalie A. Stewart

Festival Administrator

Fred W. Terman and Nan Borreson
In honor of Valentine Miller

Festival Banners

Family and Friends
In memory of Nancy Morrow

Flute

In memory of Martha Faull Lane

French Horn

Carlotta and Knox Mellon

Harpichord

Dr. Wesley and Elizabeth Wright

Managing Director

Mary Kay Crockett

Oboe

Mary Lou Linhart

AA Foundation Endowment (cont.)

Orchestra

The 1987 Carmel Bach Festival Board of
Directors
Nana Faridany Memorial Fund
The Estate of Fulton Kathleen Morgan

Stage Crew

Carlotta and Knox Mellon

Strings

Susan Watts DuCoeur

Timpani

Gilbert and Marie Cleasby

Viola

Fred W. Terman and Nan Borreson
In Memory of Fidel Sevilla

Violin

Family and Friends
In memory of Anne Scoville

**Dr. Parley W. Madsen, Jr. and Romania
Christensen Madsen Music Education Chair**
Dr. Parley Madsen III, Trustee

Diamond Chairs

The first phase of the Diamond Chair campaign began in 2006. It received a generous matching grant challenge in the amount of \$750,000 from Violet Jabara Jacobs. This challenge was met in December 2007, increasing the permanently restricted endowment by \$1.5 million. The establishment of the Violet Jabara Jacobs Musician Sponsorship Fund assisted the Festival in underwriting the costs associated with the fees, housing and travel expenses of our professional musicians. Diamond Chair naming opportunities are currently available in the second phase.

ANGEL CHAIRS (\$750,000)

**Violet Jabara Jacobs Musician
Sponsorship Chair**
Violet Jabara Jacobs

CONDUCTOR CHAIRS (\$100,000)

Conductor's Chair

Janet Effland and Bill Urbach

Sandor Salgo Diamond Jubilee

Memorial Chair

Jo and Gerald Barton
Mary Kay Crockett
Walter Hewlett
Cyril and Jeanne Yansouni
Family and Friends

SOLOIST CHAIRS (\$75,000)

Mezzo-Soprano

Jeptha and Elizabeth Wade

PRINCIPAL CHAIRS (\$50,000)

Viola

The Estate of Lucerne Beal

Cello

David and Roberta Elliott

Oboe

Susan Watts DuCoeur

Bassoon

Cyril and Jeanne Yansouni

CHORALE AND ORCHESTRA CHAIRS (\$25,000)

Oboe

Jean Brenner Family

Organ

Jack and Jane Buffington

Flute

William and Nancy Doolittle

Orchestra

Nana Faridany Memorial Fund

Bassoon

Nancy Jones and Charles Grauling

Timpani

Dr. Marie-Luise Schubert Kalsi

Oboe

Don and Lois Mayol

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△△ Foundation Endowment (cont.)

Violin

Stan and Sharon Meresman

Chorale

David and Julie Nee

SECTION CHAIRS

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Drs. Knox and Carlotta Mellon

In honor of Nancy Opsata

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*In honor of the Virginia Best Adams Master
Class Director James H. Schwabacher, Jr.*

Susie, Stan and Jack Brusa

Mary and John Castagna

Stan and Gail Dryden

Dottie Roberson Family

In honor of the Festival Chorus

James M. Seff and Margene Fudenna

Friends of the Festival

In memory of Nancy Morrow

Fred W. Terman and Nan Borreson

Nancy's Friends and Family

Bruno Weil Fund

FOR ARTISTIC LEADERSHIP

Elizabeth

Wallfisch Fund

FOR ARTISTIC EXCELLENCE

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund (BWF) support the music director's artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund (EWF) are used to maintain and enhance the artistic quality of the orchestra. Contributions above \$5,000 are recognized below and were made to both funds unless followed by the fund initials.

(\$50,000+)

William and Nancy Doolittle (BWF)

David and Roberta Elliott

(\$25,000+)

The David Kennedy Estate

William and Susanne Tyler

(\$5,000+)

Frank Quattrone and Denise Foderaro

Jephtha and Elizabeth Wade

The Elizabeth Pasquinelli Fund

FOR ARTISTRY AND PERFORMANCE

At the end of the 2015 season, General Manager Elizabeth Pasquinelli retired after 25 years with the Carmel Bach Festival. In recognition of her dedication, the Board of Directors created an endowment fund --- The Elizabeth Pasquinelli Fund for Artistry and Performance -- which helps offset costs associated with bringing musicians to Carmel each summer. We continue to invite you to join us as we honor Elizabeth's legacy

and to continue her work to support all of our artists whom she has served for so many years. Contributions above \$1,000 are listed below.

(\$25,000)

Elizabeth Wade

(\$5,000+)

Nancy and William Doolittle

Roberta and David Elliott

(\$1,000+)

Kevin Cartwright and Stephen Eimer

Susan Mendelsohn and Robert Flanagan

Dianne and Dr. Arnold Gazarian

Carlotta and Knox Mellon

Kathy and Bill Sharpe

Katherine Slazak

Susanne and William Tyler

Jeanne and Cyril Yansouni

Virginia Best Adams Masterclass Endowment

In 1984, the family and friends of Virginia Best Adams established an endowment to honor her 80th birthday. Since then, the endowment has helped underwrite the training and mentoring of more than 100 young professional singers from around the world. Each year the Festival selects four vocalists from hundreds of international applicants. These emerging artists come to Carmel for the month of July and study with principal artists of the Festival. David Gordon, Festival Dramaturge, has been the Adams Master Class Director since 1990. David is joined in coaching this by Adams Master Class Music Director Michael Beattie.

The 2019 Adams Fellows include four equally-accomplished and evenly matched young

emerging professional singers. They are Nola Richardson, soprano; Clara Osowski, mezzo-soprano; Corey Shotwell, tenor; and Will Prapestis, baritone. For artist biographies, see pages 40-46.

The Virginia Best Adams Master Class Endowment has been generously supported in the last year (6/1/2018–5/31/2019) by contributions from the following supporters:

Robert Applebaum, In memory of

Roz Applebaum

Carlotta and Knox Mellon

Legacy Giving

Estate gifts, mostly bequests in wills or trusts, are a major source of building the Festival's endowment. There are many other ways to make a legacy gift. The Festival is greatly expanding this long-term source of funding to further strengthen its financial base and diversify revenue streams.

THE CONTINUO SOCIETY

Thank you to the following supporters who have made a legacy gift. For information on making your own commitment, bequest, or other contributions, contact Olivia Colombo at (831) 624-1521 ext. 114 or olivia@bachfestival.org.

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Bob and Michele Axley

Lucerne Beal*

Dorothy L. Becker

Seto Bhalui*

Helen Breck

Jean L. Brenner

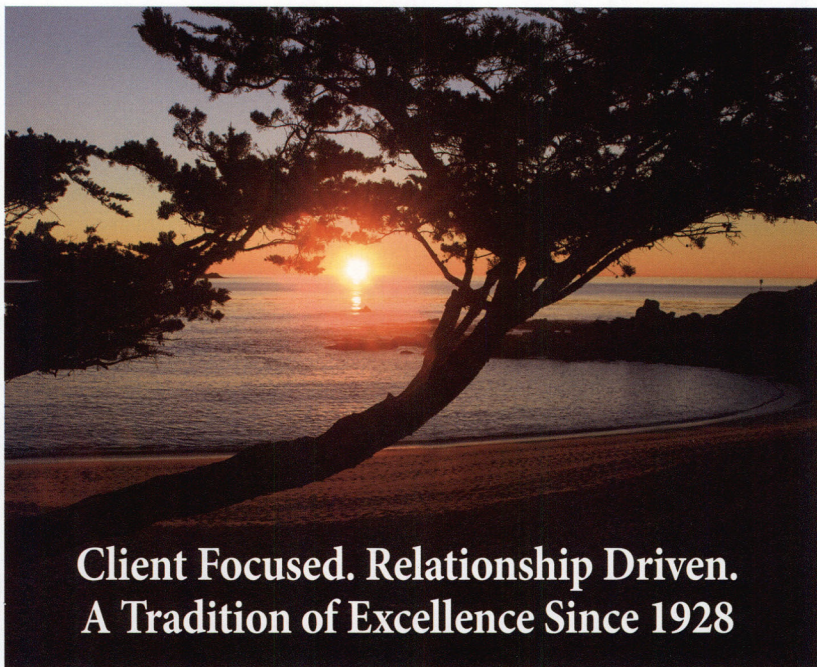
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John W. and Jane F. Buffington

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 Mrs. Dorothy H. Wheeler
 Edie and Lamont Wiltsee
 Ms. Bonnie Woodworth
 Emily and Paul* Woudenberg
 Mrs. Wesley Wright
 Mr. and Mrs. Donald Wunsch
 Cyril and Jeanne Yansouni
 John and Diane Young
 Linda Zinn
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 Lamont and Edie Wiltsee

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Jean Brenner
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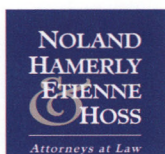
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▷▷ Music and Ideas

The following events are FREE and open to the public.

Pre-Concert Talks

The Pre-Concert Talk enhances your enjoyment of the concert by giving you a deeper understanding of the works on the program before the concert begins.

HAYDN'S CREATION

Saturdays, July 13 and 20, 6:15-6:45 PM, Studio 105

Karen Hiles discusses Haydn's masterwork, *The Creation*, a piece at the center of her doctoral dissertation. Currently an English teacher at the Stevenson School in Pebble Beach, she has previously held positions as Assistant Professor of Music at Muhlenberg College, and as a Visiting Scholar at the UC Davis Humanities Institute. She holds a Ph.D. in historical musicology from Columbia University, an M.F.A. in musicology from Brandeis University, and a B.A. in English Literature and Music from Swarthmore College.

BACH AND SHAKESPEARE

Sundays, July 14 and 21, 3:00-3:30 PM, Studio 105

Andrew Oster shares his insights on Bach's *Christmas Oratorio* and Mendelssohn's *A Midsummer Night's Dream*. Oster has a Ph.D. in musicology from Princeton University, where he wrote his dissertation on opera and radio in post-WWII occupied Germany. He also earned degrees in music and history from Davidson College and studied musicology at the Bayerische Julius-Maximilians-Universität in Würzburg, Germany. He teaches history and French at the Stevenson School. Oster has previously taught at Haverford College, Muhlenberg College, and Princeton University.

PSYCHO!

Monday, July 15 and 22, 6:30-7:00 PM, Studio 105

Principal cellist and Festival chamber music director Allen Whear talks about the music used in movies that form Monday's fascinating program. A graduate of the New England Conservatory and the Juilliard School, Allen also holds a doctorate from Rutgers. He is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Pro Musica Rara. Allen teaches baroque cello at the University of North Texas.

SAINTS AND SINNERS

Tuesdays July 16 and 23, 6:15-6:45 PM, Studio 105

Festival Chorale tenor Jos Milton talks about the saint and sinner characters that form the structure of Tuesday's program featuring music from four operas. Milton maintains a vigorous schedule as a well-rounded performer and respected pedagogue with degrees from

Trinity University, the University of Massachusetts (M.M.) and the Peabody Institute of the Johns Hopkins University (D.M.A.). Dr. Milton is an Associate Professor of Music at the University of Mississippi, where he teaches private voice and various courses in vocal literature.

SIGNS AND SEASONS

Thursday, July 25, 6:30-7:00 PM, Studio 105

Assistant Chorus Director John Koza tells the story of this captivating program of choral music inspired by the seasons. Koza has been with Festival for 23 seasons and has served as the artistic director and conductor of the Camerata Singers since 1999. John is the director of music for First Presbyterian Church of Monterey, and is on the adjunct faculty for Hartnell College. Koza earned his Bachelor of Music in vocal performance and his Master of Music in choral conducting from San José State University.

GUITAR HERO

Fridays July 19 and 26, 6:15-6:45 PM, Studio 105

Festival flutist Sharon Sparrow talks about the guitar concerti that form the centerpiece of this program, including the new work by Carmel composer Mark Mancina. Sparrow is Acting Principal Flute of the Detroit Symphony. She earned her Bachelor's degree at The Juilliard School and a Master's degree at Mannes College of Music, studying with renowned teachers Julius Baker, Thomas Nyfenger, and Geoffrey Gilbert. She is an Instructor of Flute at Oakland University and Wayne State University.

Open Rehearsal at Sunset Center

Wednesday, July 10, 7:00 PM

Artistic Director Pail Goodwin leads this onstage working session for our Main Concerts. Gather in the Sunset Foyer 30 minutes beforehand for an introduction.

Free Concerts

COMMUNITY CONCERT

Thursday, July 18, 7:00 pm

This free concert, now in its 34th year in Seaside, showcases woodwind and string ensembles of Festival musicians in an informal 60-minute performance.

TOWER BRASS

Enjoy pre-concert brass music before most Main Concerts at the Sunset Center Terrace and outside at the Carmel Mission. See the 2019 At-a-Glance for dates and times.

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△ Tower Music 2019

Saturdays

Almost All England

July 13 and 27, 6:50 PM

Sunset Center Terrace

Sir Arthur Bliss (1891-1975)	Fanfare "The Right of the Line"
Gordon Jacob (1895-1984)	Music For a Festival <i>Intrada, Round, Sarabande, Madrigal</i>
Tylman Susato (1913-1976)	Susato Suite
Arr. John Iveson	

Tuesdays

Love and War

July 16 and 23, 6:50 PM

Sunset Center Terrace

Ian McDougall (1938-)	Bells
Arr. Raymond Mase	Fancies on Italian Madrigals
Claudio Monteverdi (1567-1643)	La Tral
Luca Marenzio (1553-1599)	A mi tirsi
Orazio Vecchi (1550-1605)	Clorinda
Samuel Scheidt (1587-1654)	Battle Suite <i>Galliard Battaglia, Courant Dolorosa, Canzon Bergamasque</i>

Wednesdays

Under the Influence

July 17 and 24, 7:50 PM

Carmel Mission Basilica Courtyard

Claudio Merulo (1533-1604)	Canzona 5
Gioseffi Guami (1542-1611)	Canzona 3
Giovanni Cavaccio (1556-1626)	Canzona La Foresta
Ottavio Bargagni (1570-1627)	Canzona La Monteverde
Giovanni Gabrieli (1557-1612)	Canzona 4
Costanzo Antegnati (1549-1624)	Canzon 9

Fridays

Bliss-ful Brass

July 19 and 26, 6:50 PM

Sunset Center Terrace

Sir Arthur Bliss	Fanfare
Giovanni Gabrieli	Canzon II
Peter Warlock (1894-1930)	Capriol Suite
Arr. Suzanne Mudge	<i>Basse-Danse Pavane Bransles Mattachins</i>

Program Notes

Welcome to Tower Music, an old and cherished tradition at the Bach Festival that began in 1936 with the Heralding Trombones, led by Monterey grocer Chandler Stewart and three of his sons. In addition to playing from the balcony window of the Sunset Auditorium, they also played from the bell tower at the Carmel Mission, thus earning the name, "Tower Music." Performing, sounding alarms, and

calling attention to royalty from the towers and balconies all over Europe and the UK is a centuries-old tradition, dating to the Middle Ages, utilizing ancient instruments. The Stewart family continued to perform Tower Music well into the 60's with the next generation of Stewart offspring until the brass section of the orchestra was asked to carry on the tradition in the 1970s, as it does today.

Saturday celebrates England with two composers and an arranger. Sir Arthur Bliss composed in many genres including concertos, cantatas, tone poems, and chamber music; was music director at the BBC; and authored numerous essays on the state of music in Britain. He was appointed Master of the Queen's Music in 1953, which made him responsible for composing ceremonial and occasional music, including fanfares for virtually anyone or anything needing said music. His fanfare, "The Right of the Line," refers to the vanguard, the place of honor and greatest danger in battle. It may refer to the RAF during World War II, which, in 1939, was small and inadequate for the task it was called upon to perform, but had, by the end of the war, taken up its position on the right of line, the vanguard position of honour. Gordon Jacob was a professor at the Royal College of Music, an author, journalist, and prolific composer, arranger, and orchestrator. John Iveson is a trombonist and arranger who held principal trombone posts with the BBC, Royal Philharmonia, and Royal Opera House, Covent Garden orchestras. He was also principal trombone with the Philip Jones Brass. Many of his arrangements for brass are now established classics, such as the suite he has arranged from the music of Tylman Susato that we'll perform tonight.

Tuesday Tower Music features music about love and war, real and unreal. It opens with Bells by Canadian composer, trombonist and jazz musician, Ian McDougall, and is followed by three beautiful arrangements of Italian Renaissance madrigals by Raymond Mase. The Battle Suite is a title given to three different compositions by Samuel Scheidt by the Philip Jones Brass, and was the very first

publication in their Just Brass series. It opens with the Galliard Battaglia, the Courant Dolorosa, and ending with the well-known Canzon Bergamasque.

A brass quartet serenades listeners in the Mission Courtyard on Wednesdays. All of the composers were "under the influence" of Venice in some way, through time spent directly in Venice studying, learning, performing, and teaching or absorbing the compositional style of music from Venetian composers they came into contact with in Brescia, Mantua, Bergamo, and Lucca.

Friday brings more Bliss, of the fanfare kind, and a six-part Canzona by the renowned Venetian organist and composer Giovanni Gabrieli. We conclude with Capriol Suite by the early 20th century composer and music critic Peter Warlock, a pseudonym used by Philip Heseltine for all of his published musical works. He had a thing for the occult, hence the use of Warlock for his last name, and led a rather unconventional and scandalous lifestyle, earning him additional notoriety beyond the usual associated with being a musician and composer.

We are so pleased to present five members of the Youth Music Monterey Brass playing with the CBF brass on Saturday Tower Music. Mentoring and teaching the next generation of young musicians is exciting and rewarding, and we extend a warm welcome to these young people.

Enjoy the festival and, with a nod to Wednesday's theme, Cheers!

—Suzanne Mudge



CBF Tower Brass: Leonard Ott, trumpet; Dominic Favia, trumpet; Greg Smith, trumpet; Alex Camphouse, horn; Bruce Chrisp, trombone; Suzanne Mudge, trombone; Wayne J. Solomon, bass trombone; Kevin Neuhoﬀ, percussion

Youth Music Monterey Brass: Adam Shapiro, trumpet; Jake Garneau, trumpet; Bennett Bishop, trombone; Daniel Regalado-Ortiz, horn; Cassidy Novack, horn

▷ Main Concert } Saturday

In the Beginning

July 13 and 20, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

FRANZ JOSEPH HAYDN

The Creation

(1732–1809)

75 minutes

PART ONE (40 minutes)

1. Introduction: The Representation of Chaos
Recitative (Raphael): In the beginning God created Heaven and Earth
Chorus: And the spirit of God moved upon the face of the waters
 2. Aria (Uriel): Now vanish before the holy beams
Chorus: Despair, rage and terror
 3. Recitative (Raphael): And God made the firmament
 4. Solo with Chorus (Gabriel): In awe behold the wondrous work
 5. Recitative (Raphael): And God said: Let the waters be gathered together
 6. Aria (Raphael): Rolling in foaming waves
 7. Recitative (Gabriel): And God said: Let the earth bring forth grass
 8. Aria (Gabriel): With verdure glad the fields appear
 11. Recitative (Uriel): And God said: Let there be lights in the firmament of heaven
 12. Recitative (Uriel): In radiant brightness now rises the sun
 13. Trio and Chorus: The heavens proclaim the glory of God
-

PART TWO (30 minutes)

14. Recitative (Gabriel): And God said: Let the waters bring forth
 15. Aria (Gabriel): On mighty wings the eagle soars aloft
 16. Recitative (Raphael): And God created great whales
 17. Trio: Most beautiful appear
 18. Chorus: The Lord is great
-

Intermission (The first half will last approximately 45 minutes; the second, 35 minutes)

20. Recitative (Raphael): And God said: Let the earth bring forth
 21. Aria (Raphael): Now heaven in fullest glory
 22. Recitative (Uriel): And God created man
 23. Aria (Raphael): In native worth and honor clad
 24. Recitative (Raphael): And God saw every thing he had made
 27. Chorus: Achieved is the glorious work
-

PART THREE

28. Recitative (Uriel): In rosy clouds appears the morning
29. Duet with Chorus (Eve and Adam): By thee with bliss, O bounteous Lord
30. Recitative (Adam and Eve): Our duty we have performed now
31. Duet (Adam and Eve): Dearest wife! At thy side
32. Recitative (Uriel): O happy pair
33. Chorus: Every voice sing unto the Lord

Artists: Mhairi Lawson, soprano (Gabriel, Eve); Thomas Cooley, tenor (Uriel); Dashon Burton, baritone (Raphael, Adam); Alyson Harvey, mezzo-soprano (in the finale); Festival Orchestra, Chorale and Chorus
Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the Chorale and Chorus;
John Koza, assistant director of the chorus

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Never was I so devout as when composing The Creation. I knelt down every day and prayed to God to strengthen me for my work. –JOSEF HAYDN

Program Notes

During his English sojourns in the 1790s Haydn enjoyed celebrity status and achieved wealth as never before. At his advanced age he saw the sea for the first time. But there were also indelible musical impressions to be found in London such as public performances of the oratorios Handel staged on a grand scale. Having nothing left to prove in the realms of symphony and chamber music, he was inspired to write his own first work of this kind.

Johann Peter Salomon, the impresario responsible for bringing Haydn to London, showed the composer a libretto on the subject of the "Creation of the World" originally intended for, but never utilized by, Handel.

The text, based on Genesis and portions of Milton's *Paradise Lost*, attracted Haydn, but lacking confidence in his English, he was slow to undertake it at first. Back in Vienna, Baron Gottfried van Swieten, the Imperial Librarian and arts patron "recognized at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to

express the full power of his inexhaustible genius." Van Swieten was well versed in Handel oratorios, having commissioned Mozart to adapt *Messiah* and others for performances in Vienna. Van Swieten translated *The Creation* into German and took an active interest in its musical adaptation. He also organized a consortium of aristocrats to guarantee Haydn a handsome reward for his efforts.

Haydn devoted more than a year to the score before its first performance on April 30, 1798 for an elite Viennese audience. Public performances commenced the following year in Vienna's Burgtheater, followed by London and the rest of Europe, with triumphant results. Haydn was now undoubtedly the most celebrated musician in Europe. Having already proven himself in nearly every other genre of the time, this was a jewel in his crown of accomplishments.

Parts One and Two of *The Creation*, derived mostly from Genesis, are devoted to the six days of creation as related by the archangels Raphael (bass), Uriel

△△ Main Concert | Saturday (cont.)

(tenor), and Gabriel (soprano). Each scene concludes with a hymn of praise.

A highly original introduction, "Representation of Chaos," depicts the void before Creation. Unresolved harmonies and strange, disjunct rhythms create an eerie atmosphere. Raphael describes a world "without form" in "darkness." Once the chorus quietly intones "And God said: let there be light," one waits in suspense for "and there was light." An eyewitness remarked on the first hearing: "in that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The delight of the electrified Viennese was so general that the orchestra could not go on for some minutes." Indeed, the grandeur of this blazing entrance is thrilling even after two centuries.

In an era dominated by abstract forms and absolute music, *The Creation* provided a welcome opportunity for Haydn to give free reign to his poetic imagination and brilliant orchestral palette. Considerable skill is apparent in his portrayal of the elements. For example, the "Mighty storms, "fearful thunder" and "quickenning rain" in No. 4 are followed closely by flakes of snow. In No. 7, his treatment of "frothy waves" as the "sea stirs stormily" contrasts colorfully with the "softly murmuring stream."

No less vivid are Haydn's creatures – fowl, fish and beast – drawn with characteristic warmth and humor. In No. 16 Gabriel lists a succession of birds: "proud" eagle, lark (clarinet), "amorous" turtledoves (bassoons), and nightingale (flute). Raphael then speaks of "great whales" as low strings glide darkly in close harmony, God extolling them to "Be fruitful



and multiply." In No. 21 beasts are brought forth: lion, tiger, stag, horse, ox, sheep. Even insects and worms have their moment. In Haydn's seamless panorama, each image is first described by music before being confirmed by the text.

Haydn depicts God's creation of Man "in His image" not by sounds or gaits but by the emotions this event inspires. In No. 26, heaven and earth are memorably contrasted: between choruses of praise the Trio features a duet accompanied by wonderful *Harmonie* music suggesting a humble barrel organ. In Raphael's response the music turns dark to give a taste of the coldness felt without God's "breath of life."

Part Three concerns Adam and Eve in Paradise. Uriel continues his role with poetic descriptions derived from Milton. In the opening scene the flutes create an atmosphere of pastoral innocence as a rosy

dawn breaks in Paradise. In an ecstatic duet and chorus Adam and Eve praise God and marvel at their paradise. Their marital bliss is celebrated in a rapturous duet confirming mutual devotion and delight in the sensual pleasures of their surroundings. A rousing final chorus in fugal style summarizes and celebrates all that has occurred.

The Creation's popularity may be explained in part by its balanced appeal. Along with Mozart's *The Magic Flute* and Beethoven's *Ninth Symphony*, it has been considered one of the greatest musical expressions of the Enlightenment. Haydn's view of Creation is representative of his time; Charles Darwin was born the same year as Haydn's death. Sophisticated yet accessible, spiritual yet proudly human, *The Creation* is Haydn's ultimate expression of gratitude to God and also an enduring gift to his fellow man.

—Allen Whear





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▷ Main Concert } Sunday

Bach & Shakespeare

July 14 and 21, 4:00 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH

(1685–1750)

52 minutes

CHRISTMAS ORATORIO, BWV 248, Nos. 1 & 2

Cantata 1: Weihnachtstag (Christmas Day)

Chorus: Jauchzet, frohlocket! Auf, preiset die Tage

Recitative (Tenor): Es begab sich aber

Recitative (Mezzo-Soprano): Nun wird mein liebster Bräutigam

Aria (Mezzo-Soprano): Bereite dich, Zion

Chorale: Wie soll ich dich empfangen

Recitative (Tenor): Und sie gebar ihren ersten Sohn

Chorale (Soprano) and Recitative (Bass): Er ist auf erden kommen arm

Aria (Bass): Großer Herr, O starker König

Chorale: Ach, mein herzliebes Jesulein

Cantata 2: Zweite Weihnachtstag (Second Christmas Day)

Sinfonia (Shepherd's Music)

Recitative (Tenor): Und es waren Hirten in derselben Gegend

Chorale: Brich an, o schönes Morgenlicht

Recitative (Tenor, Soprano): Und der Engel sprach zu ihnen

Recitative (Bass): Was Gott dem Abraham verheißen

Aria (Tenor): Frohe Hirten, eilt, ach eilet

Recitative (Tenor): Und das habt zum Zeichen

Chorale: Schaut hin, dort liegt im finstern Stall

Recitative (Bass): So geht denn hin, ihr Hirten, geht

Aria (Mezzo-Soprano): Schlafe, mein Liebster, genieße der Ruh

Recitative (Tenor): Und alsobald war da bei dem Engel

Chorus: Ehre sei Gott in der Hohe

Recitative (Bass): So recht, ihr Engel, jauchzt und singet

Chorale: Wir singen dir in deinem Heer

Intermission

FELIX MENDELSSOHN

(1809–1847)

50 minutes

Music to the play *A Midsummer Night's Dream*, Op. 61

1. Overture
2. Scherzo
3. Act II, Scene 1: Over hill, over dale
4. Act II, Scene 3: Philomel, with melody
5. Act II, Scene 3: What thou seest, when thou dost wake
6. Intermezzo
7. Act III, Scene 1: What hempen home-spuns have
we swagging here
8. Nocturne
9. Act IV, Scene 1: Be, as thou wast wont to be
10. Wedding March
11. Act V, Scene 1: Marcia Funebre
12. A Dance of Clowns
13. Music between Scenes 1 and 2
14. Finale: Through this house give glimmering light

Francesca Faridany, narrator

Artists: Mhairi Lawson, soprano; Meg Bragle, mezzo-soprano; Thomas Cooley, tenor; Dashon Burton, bass-baritone; Francesca Faridany, narrator; Festival Orchestra, Chorale and Chorus; Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the Chorale and Chorus; John Koza, assistant director of the chorus

Concert Sponsor: Judith N. Colburn

For notes on the Christmas Oratorio, see page 92.

From our youth on we were entwined in *A Midsummer Night's Dream*, and Felix particularly made it his own. He identified with all of the characters. He recreated them, so to speak, every one of those whom Shakespeare produced in the immensity of his genius. – FANNY MENDELSSOHN

Program Notes

Felix Mendelssohn was born into a wealthy and cultured family, the son of a prominent banker and the grandson of the famous philosopher Moses Mendelssohn. In 1825 the family moved to a bucolic estate on the Leipzigerstrasse outside Berlin. Surrounding the main house were courtyards, gardens,

orchards, stables, and a summer house. Abraham and Leah Mendelssohn, with the aid of the best tutors available, schooled their four children in music, art, literature, languages, and athletics. The children thrived in this self-contained world of fantasy, producing plays and operas in their summerhouse,

AA Main Concert | Sunday (cont.)

publishing their own newspaper, and performing in regular musical soirees with seasoned professionals. A steady stream of intellectuals, writers, and musicians were entertained in the Mendelssohn home. While excelling on the piano and violin, Felix had composed dozens of compositions in all sorts of genres before producing his first highly original masterpiece, the Octet, at the age of 16. In this fertile artistic atmosphere the works of Shakespeare were studied and even performed, especially now that popular new translations into German had been made by August Wilhelm Schlegel, whose brother was married to Mendelssohn's aunt. Shakespeare's works were as esteemed and cultivated as those of J.S. Bach in the Mendelssohn household. In July of 1826, as Felix later related, "It was in that garden one night that I encountered Shakespeare." Within a month, at age 17, he had composed the *Overture to A Midsummer Night's Dream*, a work whose inspiration, originality, and mastery he never surpassed.

The *Overture's* four mysterious opening chords act like a magic wand casting a spell. As Larry Todd writes, "They evoke a timeless quality and assist the audience in suspending belief and accepting the ensuing illusions." A concert overture, created solely to tell a story without being attached to an ensuing opera or

play, was a novel idea, like a tone poem, helping to usher in the romantic age. The formal construction of the overture allows for several contrasting moods and characters: the gossamer fairy music, the royal hunting fanfares of Duke Theseus, the lovers' theme in the woods, and the unmistakable donkey braying of Bottom.

With the final statement of the four chords, the *Overture* ends quietly and the spell is, sadly, broken. But as fate would have it, Mendelssohn would return to this world of fantasy seventeen years later. By now, Mendelssohn was one of Europe's most celebrated musicians, equally accomplished as composer, pianist, and conductor. He was dividing his time between Leipzig, where he was director of the famed Gewandhaus Orchestra, and Berlin, where the newly crowned King of Prussia was taking steps to raise the region's cultural profile. King Friedrich Wilhelm IV, having appointed Mendelssohn Kapellmeister, commissioned a series of incidental music for dramatic productions in Berlin. Mendelssohn provided music for Sophocles' *Antigone* and Racine's *Athalie*, among others, but *A Midsummer Night's Dream*, so dear to his heart, was a project the composer seized upon with relish. He could, in a sense, take up where he left off with his youthful *Overture*. The incidental music that was first heard in October, 1843, recaptured the spirit of the earlier work, which also provided source material for dramatic moments in the play.

The story has many simultaneous plots: the impending wedding of Duke Theseus and Amazon queen Hippolyta, the doings of the king and queen of the fairies, Oberon and Titania, the complicated love rectangle of Hermia, Lysander, Demetrius, and Helena and the confusion caused by misapplied magical love potions. As Lysander says, "The course of true love never did run smooth." There is also a play-within-the-play, the story of Pyramus and Thisbe, to be acted out by a band of "working men" including Nick Bottom, whose head is temporarily transformed into that of an ass.

The first piece of the incidental music is the Scherzo, which fully develops the kind of fairy music hinted



FRANCESCA FARIDANY
Francesca is a British American actress and playwright who was born in San Francisco, CA, and raised in rural England near the Ashdown Forest in East Sussex. She graduated from The Drama Centre,

London, in 1992 and now lives in New York City with her husband, the director Stephen Wadsworth, and their eight year old daughter. Faridany is an international film, TV and theater actress who starred in last summer's hit, *Black Panther*, and 2016's *Falling Water* and is a past winner of a Helen Hayes Outstanding Lead Actress Award and an Outer Critics Circle Outstanding Featured Actress Award, among many other credits.

at in the *Overture*. *The March of the Faeries* and the *Song with Chorus (Spotted Snakes)* features Oberon and Titania, illuminating their dialogue, and the song is sung as protection for Titania as she sleeps. The *Intermezzo* begins with the yearning of the confused lovers, followed by a march introducing the rustic band of working men who will later perform the play. The *Nocturne*, with its horn solo as smooth as moonlight on water, serenades the sleeping lovers in the forest after Puck the jester vows to end the confusion caused by the love potion and restore them to their intended partners. There is no one in this auditorium who has never heard the ubiquitous *Wedding March*, but today is an opportunity to hear it in its fully realized form with contrasting sections, and above all in the thrillingly rich orchestration of the original.

With the *Marcia Funebre* and *A Dance of the Clowns*, we are in the play-within-the-play, the story of

Pyramus and Thisbe, as acted by the "working men" including Bottom, whose braying motif from the *Overture* is the basis for a bergamask dance. A brief reprise of the *Wedding March* sets up the *Finale*, a revisiting of the fairy music from the *Overture*, now with a chorus singing Oberon's words: "Tro' this house give glim'ring light, by the dead and drowsi fire, ev'ry elf and fairy sprite, hop as light as bird from briar..." and answered by those of Titania: "First rehearse this song by rote: To each word a warbling note, Hand in hand with fairy grace, Will we sing and bless this place." And as Puck summarizes and suggests that this might all have been a dream, the four chords appear for the last time, closing the curtain, so to speak, and leaving us – on the strength of Shakespeare's words touched by Mendelssohn's magical music – utterly enchanted.

–Allen Whear



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Program Notes

Christmas Oratorio

This year, the Carmel Bach Festival divides the six cantatas comprising the *Christmas Oratorio* into three programs in three different venues: Parts I and II on Sundays at Sunset Center, conducted by Paul Goodwin, Parts III and VI on Wednesdays at the Carmel Mission, conducted by Andrew McGill, and Parts IV and V on Monday afternoons at All Saints Church, directed by Andrew Arthur.

Christmas, 1734 in Leipzig: The Kantor of St. Thomas Church, Johann Sebastian Bach, had of course been supplying cantatas for the complete liturgical cycle in that city for many years at this point, including ones especially designed for Christmas. This particular year he offered a new concept for religious celebration during the Christmas season, an oratorio. What Bach called an *Oratorium* in this instance is actually a cycle of six distinct but related cantatas, united by their narrative and certain musical characteristics. Each cantata was originally to be performed at the two principal churches in Leipzig on various days during the twelve day Christmas season. **Parts I-III** were first heard on Christmas and the two subsequent days in 1734, and **Parts IV-VI** on the three days leading to Epiphany in the New Year. These first three form a subset by virtue of their instrumentation and key centers: **Parts I and III** feature trumpets and timpani in D Major – a festive, celebratory combination associated with royalty. **Part II** features woodwinds, suggesting a pastoral setting suitable for the Nativity in the more subdued key of G Major.

Most of the music was originally composed for secular cantatas (BWV 213-215) praising royalty. With the assistance of a librettist—probably the poet Christian Friedrich Henrici, a.k.a. Picander – Bach reset this music with texts derived from the gospels of St. Luke and St. Matthew with the addition of poetic material. This technique – called *parody* – and the practice of compiling large works from previously composed music were commonplace in Bach's time: his own *B Minor Mass* and Handel's *Messiah* are prime examples. Narrative recitatives, a Sinfonia, and some arias were, however, newly composed.

It should come as no surprise that in the original secular version, the text for the opening chorus in **Part I** was *Tönet ihr Pauken! Erschallet, Trompeten!*

(Sound, ye drums! Ring out, ye trumpets!), originally celebrating the birth of Empress Maria Josepha of Saxony a year earlier. The spirit of this music easily adapts to *Jauchzet, frohlocken* (Celebrate, rejoice!) and this cantata now concerns the birth of Christ. The Evangelist begins the story of Mary and Joseph's journey, followed by the also singing about a wedding. A setting of the so-called Passion chorale (Hans Leo Hassler's *Herzlich tut mich Verlangen*) in *Wie sol ich dich empfangen* (How shall I receive Thee) might be intended as a harbinger of the crucifixion. *Er ist auf Erden* (He came poor upon earth) is a unique combination of arioso, recitative, and chorale: oboes, bass soloist, and soprano fulfill these respective roles. The virile bass aria *Grosser Herr* (Great Lord), with trumpet obbligato, marks the contrast between the royal, heavenly destiny of Jesus and his humble surroundings. The closing chorale, *Ach, mein herzliebes Jesulein* (O little Jesus, dear to my heart) blends tender images of Jesus as an infant with fanfares reminding us that He is, indeed, a King.

An instrumental *Sinfonia* introduces **Part II**. As in Handel's *Messiah* and Corelli's *Christmas Concerto* this "pastoral symphony" is meant to depict the Nativity. The droning wind instruments and lilting 12/8-meter siciliano characterize a baroque Christmas tradition of rustic piffaro music, suggesting shepherds with their bagpipes. Bach's version is the most elaborate and richly scored of all, colored by flutes, oboes d'amore, and oboes da caccia. This exotic orchestral color reappears in subsequent movements, unifying the cantata. Recitatives convey the familiar Nativity story from the gospel of St. Luke ("And there were shepherds abiding in their fields"). In a tenor aria with flute, the shepherds are urged to make haste to see the baby Jesus, to refresh their hearts and minds. The word *labet* (refresh) is highlighted with extended melismas. The alto aria *Schlafe, mein*

Liebster (Sleep, my Dearest) is a lullaby, with gently rocking bass octaves. The final chorale combines the Lutheran hymn tune *Von Himmel hoch* with shepherd music from the Sinfonia.

The adoration of the shepherds is addressed in **Part III**, first performed on the third day of Christmas. Trumpets, flutes, and timpani return to the ensemble to add brilliance to a hymn of praise in dancing triple meter, *Herrshcer des Himmels, erhöre das Lallen* (Ruler of heaven, hear the laughter). This music originally served as the opening to the secular cantata, *Hercules at the Crossroads*, BWV 213. In *Lasset uns nun gehen gen Bethlehem* (Let us now go to Bethlehem), the chorus urges one to go to Bethlehem, propelled by fleeting scales in the violins and flutes. A duet for soprano and bass, *Herr,*

dein Mitleid (Lord, Thy compassion) offers comfort, enhanced by the warm sound of oboes d'amore. At the heart of this cantata is the contemplative aria *Schliesse, mein Herz* (Lock, my heart), with its soulful violin obbligato wherein Mary reflects on the miraculous events and resolves to keep them locked in her heart. The cantata concludes with a reprise of the opening chorus.

Part IV, for the Feast of the Circumcision on January 1, concerns the christening of Jesus. A pair of horns colors the opening chorus of praise to the as yet unnamed Son of God before the Evangelist pronounces His name in an ensuing recitative. At the center of this cantata is the "Echo" aria, *Flüst, mein Heiland* (O, my Saviour), for soprano with oboe. The oboe creates its own echoes, while on offstage

The Carmel Bach Festival Community Chorus and Chorale members honor

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Phyllis, a treasured Carmel Bach Festival Chorus member, was full of vitality, wit and energy. She really knew how to wear her scarves....

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Phyllis, we will miss your voice.

Program Notes

Christmas Oratorio (cont.)

soprano enables multi-layered echo effects in different combinations and phrase lengths. Framing this aria are recitatives by the bass, joined in brief ariosos by soprano in chorale melodies. The tenor aria *Ich will nur dir* (I will live only) is reminiscent of Bach's *Double Violin Concerto*, its vigorous fugal writing appropriate for the topic of strength and courage. The horns return for the final chorale, *Jesu richte mein Beginnen*, (Jesus, direct my beginning) built on an original chorale melody by Bach rather than from the traditional Lutheran canon.

The Adoration of the Magi is the subject of **Part V**, scored for two oboes d'amore and strings. The instrumentation and key choices support the contrasting imagery of darkness and light. In the opening chorus, A Major is a particularly bright and resonant key for stringed instruments. The Evangelist tells of the coming of the Wise Men, and in the following movements a series of dialogues unfold, separated by reflective arias. In the first, the Wise Men ask, in a chorus familiar from the *St. John Passion* (*Wir haben keinen König*), where to find the newborn king, to which the alto responds to look within. The Evangelist describes the anxiety of King Herod,

depicted by trembling strings, and the alto questions his fear. In between, a chorale and a bass aria, *Erleucht auch meine finstre Sinnen* (Enlighten, too, my dark thoughts) with oboe d'amore, examine the contrasts of light and darkness (F-sharp Minor being, in effect, the dark side of A Major). A mournful Terzetto with violin obbligato poses the question of *when* He will come, to which the alto interjects, *Schweigt* (be silent), He is already here. The simple concluding chorale depicts the light of Jesus filling the "dark pit" of our heart.

The existence of a set of instrumental parts in Bach's hand indicates that the music for **Part VI** was lifted almost entirely from a lost sacred cantata (BWV 248a). The return of the festive trumpets and the D Major key establishes symmetry with Part I. The triumphant tone of the opening chorus is repeatedly interrupted by dissonant episodes, reflecting the text's reference to struggle with raging enemies. The next narrative portion concerns the deceitfulness of Herod. In a recitative, he questions the Wise Men about the newborn child, his final cadence striking an insincere tone similar to that of Peter's denials in the Passions. The soprano unmasks his duplicity with *Du Falscher* (You false man) and the aria *Nur ein Wink von seinen Händen* (A mere wave of his hand) demonstrates the ease with which God can dispatch the unworthy. The Wise Men arrive at Bethlehem, but being warned in a dream of Herod's intentions, ignore his demands and return directly to their homeland. The tenor recitative and aria, colored by two oboes d'amore, reasserts the futility of God's enemies. A four-part recitative erases any fear of the terrors of hell, setting up the triumphant final chorale. Embedded in the brilliance of the orchestral writing is the reappearance of the Passion chorale, closing a cycle within this Christmas Oratorio and linking its celebration to the Passion saga. But here it is found in the most hopeful and joyous context possible: *Bei Gott hat seine Stelle/Das menschliche Geschlecht* (The human race has its place at God's side).

–Allen Whear



Andrew Megill





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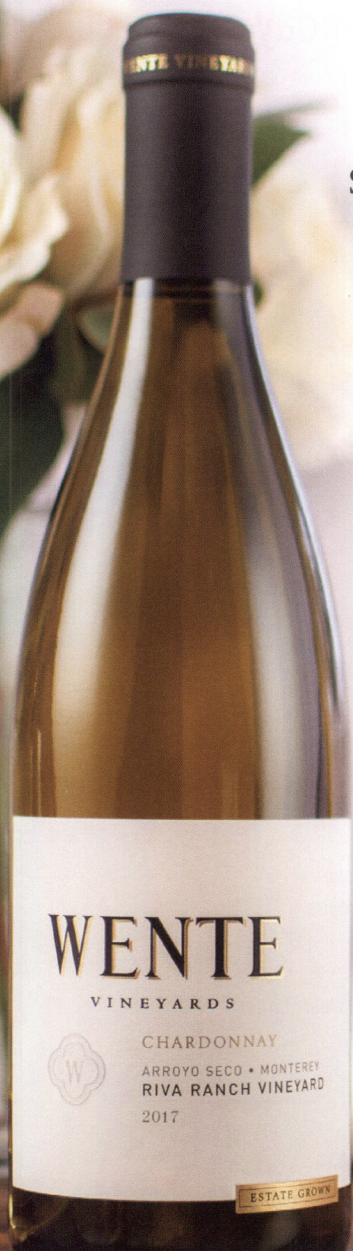
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▷▷ Main Concert } Monday

Psycho!

July 15 & 22, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

EDVARD GRIEG

(1843–1907)

20 minutes

Holberg Suite, Op. 40

1. *Präludium*

2. *Sarabande*

3. *Gavotte*

4. *Air*

5. *Rigaudon*

JOHN ADAMS

(1947–)

25 minutes

Shaker Loops

1. *Shaking and Trembling*

2. *Hymning SLEWS*

3. *Loops and Verses*

4. *A Final Shaking*

Intermission

BERNARD HERRMANN

(1911–1975)

14 minutes

Psycho: A Narrative for String Orchestra

Restored and edited by John Mauceri

EDWARD ELGAR

(1857–1934)

4 minutes

Nimrod from *Enigma Variations*

Featured in the film *Dunkirk*

STANLEY MYERS

(1930–1993)

4 minutes

Cavatina, (theme from *The Deer Hunter*)

Peter Hanson, violin solo

HOWARD SHORE

(1946–)

3 minutes

Concerning Hobbits

from *The Lord of the Rings*:

The Fellowship of the Ring

JOHN WILLIAMS

(1932–)

3 minutes

Theme from *Schindler's List*

Peter Hanson, violin solo

JOHANN SEBASTIAN BACH

(1685–1750)

3 minutes

Air from Orchestral Suite No. 3, BWV 1068

"Air on the G String"

Artists: Peter Hanson, concertmaster and director; Festival Orchestra Strings

Concert Sponsors: Stanley and Sharon Meresman, Robert and Leslie Mulford

Program Notes

In 1884 Norway celebrated the bicentennial of Bergen dramatist Ludvig Holberg (1684–1754), often called the "Moliere of the north." Edvard Grieg, the country's most famous musician and also a Bergen native, was the natural choice to write music for the occasion, and part of what he contributed was a work for piano entitled *From Holberg's Time*. This became, when later arranged for string orchestra, a *Suite in the Olden Style*, but is now universally called the *Holberg Suite*. If you have noted the similarity in Holberg's dates to those of Bach and Handel, it will come as no surprise that Grieg decided to write a work in the spirit of the French baroque suite, comprised of a prelude and a set of dances. These include a Sarabande, a Gavotte (with a bagpipe-imitating *Musette* as trio), an *Air* to be played "religiously", and finally a lively *Rigaudon*. With its beguiling blend of romantic lyricism, baroque architecture, and infectious Nordic spirit, the *Holberg Suite* remains one of the most beloved works in the string orchestra repertoire.

John Adams is best known for his contemporary-themed operas such as *Nixon in China* and *The Death of Klinghoffer*. He is a leader in the so-called Minimalist style, which strips music down to its basic harmonic elements while using patterns and repetition, but he differs from others by, as he explains, "not adhering to a single unbending tempo throughout" or avoiding climaxes. One of his early successes was *Shaker Loops* (1978), written while he was director of new music at the San Francisco Conservatory. Its genesis was as a string quartet entitled *Wavemaker*, inspired by waveforms and the rippling effects of water. Thanks to his ability to

experiment at the Conservatory, he expanded these ideas into a more developed work, first as a string septet and finally as the present version for string orchestra. The title is in part derived from a play on words, as "shake" can denote a string player's trill or tremolo across two strings, and Adams was inspired by the image of the New England religious cult known as the "Shakers" whom he referred to as "these otherwise pious and industrious souls caught up in ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence. This dynamic, almost electrically charged element, so out of place in Minimalism, gave the music its *raison d'être* and ultimately led to a full realization of the piece." The "loops" of the title refers to a technique of attaching tapes of prerecorded music to themselves to create endless repetitions. *Shaker Loops* is in four continuous movements. The third movement, *Loops and Verses*, is the most divergent from traditional Minimalist style because of its accelerating tempos, its ebbs and flows.

Bernard Herrmann is best known for his iconic film scores, but his career encompassed many other facets of the musical world, from his own concert and theater works to his championing the music of twentieth-century composers through his conducting and programming. Herrmann was born in New York and trained at Juilliard and New York University, where Percy Grainger was among his teachers. He joined the musical staff at CBS radio, eventually becoming the chief conductor of its symphony orchestra. Using this platform, he presented his own progressive compositions and extensively programmed contemporary music by Ives, Copland, and numerous

AA Main Concert | Monday (cont.)

lesser-known American and British composers. Through his work in creating music for radio dramas he became acquainted with Orson Welles, writing for his *War of the Worlds* (1938), among other things. This relationship led to Herrmann's first feature film score, *Citizen Kane* (1941), often cited as the greatest American film. After moving to California, Herrmann attracted the attention of Alfred Hitchcock, and beginning in 1958, a unique synergy between director and composer resulted in a series of masterpieces, including *The Man Who Knew Too Much* (in which Herrmann appears on screen), *Vertigo*, *North by Northwest*, and of course, *Psycho* (1960). With Hitchcock, Herrmann enjoyed an unusual level of artistic control. He once remarked that Hitchcock "only finishes a picture 60%. I have to finish it for him."

Unlike other film composers, Herrmann always did his own orchestration, and was quite specific in his instrumentation, which resulted in many unusual scorings, whether he employed multiple harps, dozens of flutes, or the unearthly theremin for *The Day the Earth Stood Still*. It may surprise people somewhat familiar with *Psycho*, arguably the most influential and most often imitated film score ever written, that it is scored entirely for strings alone. Herrmann achieves all

of its horrifying effects without the use of electronics, percussion, or any other instruments. Herrmann mutes the strings, even in *fortissimo* passages, achieving a tense and astringent color. The music for *Psycho* was later arranged as a suite for concert use, divided into sections that are mostly self-explanatory. The style of this score, influenced by Bartok and Stravinsky, is not different from Herrmann's concert music, and indeed it has been observed that some passages, notably in *The Swamp*, seem derived from earlier non-film music. The *Prelude* acts as an overture during the opening credits, setting the mood and laying out musical materials which will recur and be subtly developed, including the so-called "Hitchcock chord" of mixed tonality which grabs your attention. *The City* calmly but ominously presents the lovers before the plot takes shape. Most famous of all is *The Murder*, otherwise known as the infamous shower scene. Beginning with screeching glissandos high up on the violin E-string, this chilling effect is passed through the other sections, descending through the double basses. Hitchcock had originally intended this scene to be without music altogether, but Herrmann created this shocking and now iconic accompaniment, winning the immediate approval of the director and making film music history.

Edward Elgar's romantic orchestral masterpiece, *Variations on an Original Theme*, ('*Enigma*'), was first performed in 1899 and sealed his international reputation. He dedicated the work "to my friends pictured within" and indeed each variation is a musical portrait of a particular person. Perhaps the most often played out of context is *Variation IX*, "*Nimrod*," a reference to Elgar's friend and publisher Augustus J. Jaeger (Jaeger = Nimrod, or hunter). As the composer explains, "The Variation... is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred." Elgar's patiently unfolding theme purposefully resembles the slow movement Beethoven's *Pathétique Sonata*, Op. 13. "Nimrod" has taken on symbolic status as representing something solemn and noble in the British character and is often played at official ceremonies.



Peter Hanson

The 2017 film *Dunkirk* tells the story of one of England's greatest crises. By late May, 1940, Nazi Germany had overrun Belgium, Holland, and France and surrounded more than 300,000 British and French troops on the beaches of Dunkirk, just across the English Channel. With insufficiently prepared naval and air forces, there seemed little hope of safe evacuation, and both the annihilation of the army and the imminent invasion of England seem likely. Throughout the film, Hans Zimmer's atonal and rhythmically intense score enhances the unrelenting tension and danger. The few brief quotations – at first subtle, and only for a few notes – of Elgar's iconic *Nimrod* theme underscore the few moments of hope.. The slowly soaring theme is most fully quoted at the moment hundreds of small civilian pleasure and fishing boats coming to rescue the troops are sighted in the binoculars of the British commanding officer on the beach.

John Williams is unquestionably today's pre-eminent American film composer. His musical roots were as a pianist, studying at Juilliard but playing in jazz clubs for years, honing his creative gifts. He undertook serious composition studies at UCLA while working as an arranger, and with increasing frequency as a composer for films and television. His long list of feature film scores began in the early 1960's, and his extensive and ongoing collaboration with director Steven Spielberg took off a decade later, cemented by the success of *Jaws* in 1975. Williams has proven his stylistic versatility in all types of films, and has contributed many concertos and other works to the concert stage. *Schindler's List* (1993) is one of many films by Spielberg that is unimaginable without Williams' music. The most often quoted theme from this film, heard by violinist Itzhak Perlman in the film and in the concert hall, perfectly captures the tragedy and humanity of the Holocaust.

Stanley Myers was an English composer with a long and distinguished career in film and television. His most famous work, *Cavatina*, originally played as a guitar solo, is heard several times in *The Deer Hunter* (1978). The film centers on a tightknit group of friends from a steel mill town in Pennsylvania

who are irrevocably changed by the turbulence and heartbreaking consequences of the Vietnam War. The *Cavatina*'s tranquil, introspective quality serves as a needed antidote to the film's violent images and personal suffering.

Canadian-born Howard Shore was initially trained as a jazz saxophonist and songwriter, cutting his teeth in television first in Canada and subsequently on *Saturday Night Live*. As a film composer he has had a near-exclusive partnership with fellow Canadian director David Cronenberg in such films as *The Fly* (1986), which Shore later adapted as an opera. But it is his contribution to the epic *Lord of the Rings* (2001–03) trilogy that has brought him the most lasting fame, including two Academy awards. *Concerning Hobbits* is genial and folk music flavored, appropriate for depicting these gentle, diminutive heroes.

Bach's *Orchestral Suite No. 3, in D Major*, (or *Overture*, as Bach would have called it) was most likely composed in Leipzig for the Collegium Musicum which Bach directed. It is written for a large ensemble with oboes, trumpets, and timpani. After its festive opening movement comes the *Air*, written for strings alone. First violins carry the famous melody in unison, but the inner parts add considerable interest with rich harmonization, as well as the walking bass line below. This movement was arranged in the 19th century by violinist August Wilhelmj (1845–1908) for violin and piano, at a time when Bach's instrumental music often appeared on concert programs in single movements or arrangements. Wilhelmj transposed the work to the key of C Major, enabling a violinist to play the melody on its lowest string, the G string, in a romantic style, thus giving the movement its nickname *Air on the G String*. Somehow, even in performances in Bach's original setting – **not** on the G string – the nickname has stuck!

–Allen Whear

△△ Main Concert } Tuesday

Saints and Sinners

July 16 & 23, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

GEORGE FRIDERIC HANDEL

(1685–1759)

21 minutes

Acis and Galatea

Overture

Chorus: Oh the pleasure of the plains

Tenor Aria (Acis): Love in her eyes

Soprano Recitative (Galatea): O didst thou know

Soprano Aria (Galatea): As when the dove

Bass-Baritone Aria (Polephemus): I Rage / O Ruddier than the cherry

Trio: The flocks shall leave the mountains

Tenor Aria: Help, Galatea, Help!

Chorus: Galatea, Dry thy tears

IGOR STRAVINSKY

(1882–1971)

22 minutes

The Rake's Progress

Instrumental Introduction

Chorus: With Air Commanding/To Venus and Mars

Tenor Aria: Here I stand

Chorus and Bass Solo: The Sun is Bright

Soprano – Cabaletta: I go, I go to him

Mezzo-Soprano Aria: Come, sweet, come; Scorned, Abused

Chorus: Ruin, Disaster. Shame

Tenor aria: I Burn, I burn! I freeze; With roses crowned

Chorus: Mourn for Adonis

Epilogue

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Intermission

WOLFGANG AMADEUS MOZART *The Marriage of Figaro*

(1756–1791)

21 minutes

Overture

Soprano and Bass-Baritone Duet: Cinque, Dieci, Venti

Bass-Baritone Aria: Se vuol ballare

Mezzo-Soprano Aria: Voi che sapete

Tenor Aria: In quegl'anni

Trio: Cosa sento

Chorus : Gio Vani liete

GEORGES BIZET

(1838–1875)

24 minutes

Carmen

Prelude

Mezzo-Soprano Aria: Gypsy song

Tenor Aria: La fleur que tu m'avais

Mezzo-Soprano and Chorus: Habanera

Soprano Aria: Je dis que rien

Bass-Baritone and Chorus: Toreadors Song

Artists: Mhairi Lawson, soprano; Meg Bragle, mezzo-soprano; Thomas Cooley, tenor; Dashon Burton, bass-baritone; Festival Orchestra, Chorale and Chorus; Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the Chorale and Chorus; John Koza, assistant director of the chorus

Concert Sponsors: Gerald and Dorothy Williams, Western Digital

Program Notes

The myth of *Acis and Galatea* has had numerous treatments and settings over the centuries. The version included in Ovid's *Metamorphoses* is the best known of all and was the basis for Handel's first dramatic work in English in 1718. *Acis and Galatea* is considered a "pastoral opera," inspired by masques by the likes of Pepusch and Galliard in vogue in Georgian England. Its first performance was likely out of doors, in the manner of an Italian *serenata*, with a small ensemble of singers and instrumentalists. The popularity of such fare in the eighteenth century, according to James Webster, derived from "the view, on the part of sophisticated persons, that country life (or "Arcadia") is morally superior to the evil city and the artificial court." The libretto is mostly by John Gay (1685–1732), with some text by Alexander Pope and John Hughes. *Acis and Galatea* is a tale of tragedy and transformation. We find the principal characters in an Arcadian setting, replete with nymphs and shepherds. Galatea, a sea nymph, loves Acis, a shepherd. The Cyclops Polyphemus loves Galatea, and in a jealous rage he crushes Acis with a giant rock. Galatea uses her divine powers to transform Acis' flow of blood into a beautiful stream. Handel manages to portray Polyphemus as both comically clumsy and dangerous in I Rage and his aria *O ruddier than the cherry* (ironically accompanied by a soprano

recorder), as well as in his enraged interruption of Acis and Galatea's love duet *The flocks shall leave the mountains*. While Acis' death is at first mourned, his transformation is celebrated as a happy resolution of a tragedy in the final chorus, *Galatea, dry thy tears*.

–Allen Whear

Stravinsky's *Rake's Progress* has long been a piece that I thought the Carmel Bach Festival should present, as it is written for our size of ensemble and in a style that weaves between the baroque and classical, all seen through the transformative lens of Igor Stravinsky; a perfect piece for our flexible and creative ensemble. I have attempted in 22 minutes to present the essence of this morality piece, showcasing our ensemble. We see the naïve strength of the central figure, Tom Rakewell (Tenor) in his stand out aria, the undying love of his fiancée Ann Truelove (Soprano) as she tries to save him from his downfall and then all the temptations that pull Tom down: the party scene with his drinking mates, the prostitutes, the extraordinary and exotic bearded woman, Baba the Turk (Mezzo), who seduces Tom into being her husband, whose fury at being rejected knows no bounds. We then track the evil influence of the Mephistopheles character, Jack Shadow (Baritone), who orchestrates Tom's downfall. Though he doesn't manage his ultimate

△△ Main Concert | Tuesday (cont.)

aim of claiming Tom's soul, Jack sends him mad and into the London mental hospital called Bedlam. All this is commented upon by the ever-present chorus of onlookers. The music is vivid, always surprising and deeply moving in its final sadness, before snapping us out of the dream in a final joyous chorus lecture on the subject of our morality!

—Paul Goodwin

Mozart's masterpiece of *opera buffa*, *The Marriage of Figaro*, was premiered in Vienna on May 1, 1786. It was the first of three historic collaborations with librettist Lorenzo da Ponte, to be followed by *Don Giovanni* and *Così fan tutti*. The controversial play by Pierre Beaumarchais (1732-1799) upon which it is based – itself a sequel to *The Barber of Seville* – was written in 1778 and had been banned from performance in Vienna because of its revolutionary tendencies: servants outwitting aristocrats. With some effort on da Ponte's part, the libretto, lacking some of the most sensitive political elements of the original – was approved by the Emperor, and the performances were well received. But later in Prague, the work was an unqualified hit, gaining Mozart superstar status and causing him to write, "Here they talk about nothing but *Figaro*. Nothing is played, sung, or whistled but *Figaro*."

The action takes place on the estate of Count Almaviva near Seville. The count's valet, Figaro, who years ago had helped him to woo Rosina (now the Countess), is about to marry Susanna, the Countess's maid. But the Count has grown lecherous and threatens to exercise the now defunct *droit de seigneur*, a medieval custom in which an aristocrat may take the virginity of any woman on his estate. This sets the plot in motion, as the servants conspire to outwit their "superiors." Love, jealousy, cross-dressing, deception, and forgiveness are all woven into the intricate plot.

The brief, bustling *Overture*, finished just two days before the premiere, in sonata form without development, perfectly sets the mood for what was subtitled "The Day of Madness". The opera opens with the aria, *Cinque, dieci, venti* (Five, ten, twenty), as Figaro eagerly takes measurements for the marital bed. Once he becomes aware of the Count's

dishonorable intentions towards his betrothed, he takes a defiant stance in *Se vuol ballare* (If you want to dance). The amorous teenage page Cherubino (a "trouser role" sung by a woman) sings the aria *Voi che sapete che cosa è amor* (You who know what love is), his appeal to women in general. In the often omitted aria *In quegli'anni*, (In those years) Don Basilio, the music teacher, lectures Figaro on his foolish disobedient behavior, using himself as an example of someone who behaved so in his youth but reformed himself after learning from "Dame Common Sense." The comical terzetto *Cosa sento* (What I feel) is but a slice of the plot complexities throughout the opera. While Cherubino hides behind a chair, the Count and Basilio subject Susanna to suspicions and lustful innuendo. The Count begins to reenact his earlier discovery of Cherubino with the gardener's daughter Barbarina, only to discover Cherubino once again in an ambiguous and compromising position. This brief sampling of the treasures of *The Marriage of Figaro* concludes with the chorus *Giovani liete, fiori spargete* (Blithe maids, scatter flowers). Figaro brings in a chorus of peasants to celebrate his impending wedding with Susanna and to put pressure on the Count not to interfere or delay.

In the nineteenth century, French composers seemingly became obsessed with Spanish music. The ultimate expression of this trend must be Bizet's *Carmen*, which debuted in March, 1875 (just a month after Lalo's *Symphonie Espagnole*). Having been commissioned for a new work in the style of *opera comique* (dialogue but no recitative), Bizet chose the novel *Carmen* by Prosper Mérimée (1803–1870) for the story. In many ways it was a radical departure from the conservative opera traditions in Paris at the time because of its lower class characters, its realism, and the overt sexuality of its title character.

Despite mixed reviews, a largely indifferent public, and some controversy over its realism and shock of its heroine's death, *Carmen* caught on in other countries and eventually became the international favorite it is today. Sadly, Bizet never lived to enjoy the fruits of this success, as he died suddenly just weeks into the first run of his masterpiece at the age of 36.

A brief synopsis: In Seville some time ago, the free-spirited Gypsy girl Carmen, opera's best known *femme fatale*, attracts the straight-laced soldier Don José, which turns out to be a fatal attraction. He abandons his childhood sweetheart, the pious Michaela, and his career duties, to follow Carmen into the hills with a band of smugglers. When Carmen rejects Don José in favor of the toreador Escamillo, the soldier's jealousy boils over into madness and he murders Carmen at the bullring, fulfilling a prophecy Carmen had seen in the cards. Our selections tonight include the *Overture (Prélude)*, a brief preview of coming attractions highlighting Bizet's genius as an orchestrator: First, the *corrida* from Act IV which sets the stage for the bullfight, then the theme from the *Toreador's Song*, and finally, the fateful theme

associated with Carmen and her tragic destiny. Each of the four main characters is featured in an aria. Carmen's *Gypsy Song*, sung in Pastia's inn, is followed by Don José's declaration of love for Carmen, *La fleur que tu m'avais jetée* (The flower that you tossed me). Carmen's famous *Habenera*, *L'amour est un oiseau rebelle*, (Love is a rebellious bird), where she lays out her philosophy of love and faithfulness, could not have a greater contrast than Michaela's *Je dis que rien* (I say that nothing frightens me) as she searches for Don José in the smuggler's camp. The finale is the dashing Escamillo's irresistible toast *Votre toast, je peux vous le rendre* (Your toast, I can give it to you) and the *Toreador's Song*, with chorus.

—Allen Whear

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△△ Main Concert } Wednesday

Christmas at the Mission

July 17 and 24, 8:30 PM, Carmel Mission Basilica
3080 Rio Road, Carmel

TRADITIONAL PLAINCHANT

Processional: O Sapientia

ARVO PÄRT

(1935 -)

Seven Magnificat - Antiphons

O Weisheit

O Adonai

JOHANN SEBASTIAN BACH

(1685-1750)

CHRISTMAS ORATORIO, BWV 248, No. 3

**Cantata 3: Herrscher des Himmels, erhöre das Lallen
(Third Day of Christmas)**

Chorus: Herrscher des Himmels, erhöre das Lallen

Recitative: Und da die Engel von ihnen

Stephen Sands, tenor

Chorus: Lasset uns nun gehen gen Bethlehem

Recitative: Er hat sein Volk getröst

Paul Speiser, bass

Chorus: Dies hat er alles uns getan

Aria Duetto (Soprano, Bass): Herr, dein Mitleid, dein Erbarmen

Jennifer Paulino, soprano; David Newman, bass

Recitative (Tenor): Und sie kamen eilend und funden beide

Aria: Schließe, mein Herze, dies selige Wunder

Recitative: Ja, ja, mein Herz soll es bewahren

Virginia Warnken Kelsey, mezzo-soprano

Chorus: Ich will dich mit Fleiß bewahren

Recitative (Tenor): Und die Hirten kehrten wieder um

Chorus: Seid froh dieweil

Chorus da capo: Herrscher des Himmels, erhöre das Lallen

ARVO PÄRT

(1935 -)

Seven Magnificat-Antiphons

O Sproß aus Isaais Wurzel

O Schlüssel Davids

O Morgenstern

JOHANN SEBASTIAN BACH

CHRISTMAS ORATORIO, BWV 248, No. 6

**Cantata 6: Herr, wenn die stolzen Feinde schnauben
(Feast of Epiphany)**

Chorus: Herr, wenn die stolzen Feinde schnauben

Recitative (Tenor): Da berief Herodes die Weisen Heimlich

Stephen Sands, tenor, Jeffrey Fields, bass

Recitative (Soprano): Du Falscher, suchet nur den Herrn zu fällen

Aria: Nur ein Wink von seinen Händen

Molly Quinn, soprano

Recitative (Tenor): Als sie nun den König gehöret hatten

Chorus: Ich steh an deiner Krippen hier

Recitative (Tenor): Und Gott befahl ihnen im Traum'

Recitative: So geht! Genug, mein Schatz geht nicht von hier

Aria: Nun mögt ihr stolzen Feinde schrecken

Timothy Hodges, tenor

Recitative: Was will der Höllen Schrecken nun

Melanie Russell, soprano, Kathleen Flynn, mezzo-soprano,

David Vanderwal, tenor, Jonathan Woody, bass

Chorus: Nun seid ihr wohl gerochen

ARVO PÄRT

(1935 –)

Seven Magnificat-Antiphons

O König aller Völker

O Immanuel

Traditional Plainchant

Processional: O Emmanuel

Artists: Festival Orchestra and Chorale; Andrew Megill, conductor

Concert Sponsors: Denise Foderaro and Frank Quattrone, Richard and Mary Pat McCormick, Knox and Carlotta Mellon

For notes on the Christmas Oratorio, see page 92.

Program Notes

Growing up in Soviet-dominated Estonia, Arvo Pärt's experiments in avant-garde and serial styles were suppressed. This eventually caused him to withdraw into a period of study and reevaluation, during which he immersed himself in plainchant and Renaissance polyphony, while enriching his spiritual life by joining the Russian Orthodox church. He settled in

Berlin in 1981 but now resides in his native country and is hailed as the most frequently performed living composer. Beginning in the mid 1970's, he developed a style that he called *tintinnabuli* because of its similarity to the sound of a bell being struck. As he explains, "The three notes of the triad are like bells. And that is why I called it tintinnabulation. The basis

AA Main Concert | Wednesday (cont.)

for tintinnabulation is a two-part texture, in which a melodic voice moves primarily by step around a central pitch, while the *tintinnabuli* voice sounds the notes of the tonic triad. The relationship between the voices is predetermined according to a scheme that is specific to each individual work." With simplified harmony and textures, and manipulation of silence, such music aims to create a sense of timelessness. According to Pärt's wife Nora, "The concept of *tintinnabuli* was born from a deeply rooted desire for an extremely reduced sound world which could not be measured, as it were, in kilometers, or even meters, but only in millimeters...At the point after the music has faded away it is particularly remarkable to hear your breath, your heartbeat, the lighting or the air conditioning system..."

Arvo Pärt's *Sieben Magnificat Antiphonen* was written in 1989 and first performed by the Staats-und

Domchor Berlin the following year. Sunday's first Candlelight recital includes one of Pärt's most popular instrumental pieces, *Frates. Seven Magnificat Antiphonen* holds a similar place of honor among the composer's choral works. It is a German setting of the "Great 'O' Antiphons," so-called because each verse begins with "O." These antiphons are traditionally meant to accompany the Magnificat during Advent. The biblical source is from the Gospel of Luke, when Mary proclaims, "My soul doth magnify the Lord." The a cappella setting alternates verses with smaller forces and tutti with more divided parts and is an exemplary statement of the *tintinnabuli* style. Conductor Andrew Megill has conceived the program to sprinkle Pärt's *Antiphonen*, which he describes as meditative, trance-like, and transcendent, within the movements of the Bach cantatas.

—Allen Wear

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**CARMEL VALLEY
MANOR**

◁ Main Concert } Thursday – Week 1

The Frozen North

July 18, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

Trad. Swedish	Bingsjö Långdans
Trad. Finnish	Heaven's Polska
Trad. Swedish	Lappa Skor

Trad. Swedish	Jag unnar dig ändå allt gott
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Three tunes arranged by The Danish String Quartet

Trad. Finnish	Polska from Dorotea
Trad Danish	AE Romeser
Rune Tonsgaard Sørensen	Shine You No More

Kraja	Lars Persson
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ERIC SAHLSTRÖM (1912-1986)	Stormyren
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JOHANN SEBASTIAN BACH (1685-1750)	Largo from the Double Violin Concerto
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ANDERS NORUDDE (1960-)	Konvulsionslåten
---------------------------	------------------

Intermission

ROGER TALLROTH (1958-)	Tanja's Tune
---------------------------	--------------

Trad. Swedish	Giftasvisan
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Antti Järvelä (Finland)	Vårvind
Arranged by Karl-Johan Ankarblom	

JOHAN HELMICH ROMAN (1694-1758)	Concerto in D Minor
	Allegro
	Largo
	Allegro
	Edwin Huizinga, violin

OLOV JOHANSSON
(1966-)

Bisonpolska

Traditional Swedish

Polska Efter Pelle Pettersson

OLOV JOHANSSON
(1966-)

IPA Gubben

Värttinä (Finland)

Kylä vuotti uutta kuuta

Artists: Edwin Huizinga, Johanna Novom, and Adriane Post, violin; Sarah Darling, viola; Paul Dwyer, cello; Jordan Frazier, bass; William Coulter, guitar; Dongsok Shin, harpsichord; Olov Johansson, nyckelharpa; Molly Quinn, Melanie Russell, soprano; Virginia Warnken Kelsey, mezzo-soprano; Owen McIntosh, tenor

Concert Sponsors: Francie Blinks, Jack and Camie Eugster, Matthew and Joan Little, Tim and Jenny Smucker, Carmel Insurance Agency, Monterey Private Wealth

Program Notes

Fire & Grace is honored to be joined this evening by Olov Johansson, one of the foremost players of the traditional Swedish nyckelharpa. This "keyed fiddle" has an amazing and evocative sound which ranges from plaintive and lyrical to rhythmically wild and driving. This sound is a key ingredient in the music of a trio called Väsen which means "spirit." Olov has performed, composed and recorded with Väsen for more than 30 years. The elegant and compelling musicianship of this group has brought Swedish music, old and new, and the sound of the nyckelharpa into the ears and hearts of musicians around the globe.

In the summer of 2010 Väsen was performing and teaching at a music camp in Northern California. *Bingsjö Långdans* was learned from Roger Tallroth at that camp and since then this beautiful "Long Dance" has been heard in many different musical situations. *Himlens Polska* (Heaven's Polska) is a traditional polska from Finland which was learned from watching a video of Erik Ask-Upmark, harpist and nyckelharpa player from Sweden. His solo harp playing of this tune

inspired this arrangement. *Lappa Skor* is a traditional Polska from the province of Uppland in Sweden. Uppland is the home of the Nyckelharpa where the instrument has been played for centuries. The oldest evidence of the instrument dates to the 14th century.

Jag unnar dig ändå allt gott is a traditional love song from the province of Dalarna in Sweden.

I wish you all good, you delightful angel. Even though you have left me you are on my mind. So I thank you for all the love. I have enjoyed you my friend, up until this day and moment.

Finding these arrangements made by a great string quartet like the Danish String Quartet is a dream. The quartet first met in the Danish countryside at a camp for amateur musicians. Not yet teenagers, they were the youngest players, and spent time together playing soccer and chamber music. According to the Danish String Quartet themselves: "We are three Danes and one Norwegian cellist, making this a truly Scandinavian endeavor. Being relatively bearded, we

▲▲ Main Concert | Thursday – Week 1 (cont.)

are often compared to the Vikings. However, we are only pillaging the English coastline occasionally."

The *Polska* from *Dorotea* is attributed to fiddler, teacher and cantor Johan Andersson (1866–1902) who lived in the village of Dorotea in Lapland. *AE Romeser* is a traditional Sønnderhoning from the 18th century, the title simply meaning "The one from Romo." *Shine You No More* was composed by Rune Tonsgaard Sørensen, a member of the quartet. The composition was inspired by a harmonic progression in John Dowland's *Flow My Tears*, which also inspired the title of the piece.

Eric Sahlström was an amazing Nyckelharpist and composer whose playing and composing was the main reason for the revival of the nyckelharpa. Stormyren translates as "The Big Bog."

We wouldn't want this concert to happen without a brief nod to our beloved J. S. Bach, so Olov has graciously learned the second violin part to the *Largo* from the *Double Violin Concerto*. Edwin has loved and performed this piece since he was ten years old but tonight's performance is certainly the first time the piece has been played on violin and Nyckelharpa! In true Fire & Grace fashion we follow Bach with a wonderful folk tune called *Konvulsionslåten*. This rollicking tune was composed by Anders Norudde, luthier, musician and composer from Sweden.

He composed this tune on the säckpipa, the Swedish bagpipe.

Tanja's Tune was composed by the guitarist from Väsen, Roger Tallroth. As well as being the composer of gorgeous and unique music he is also the pioneer of a distinct style of guitar playing using a 12-string guitar in a unique open tuning. His composing and playing has inspired countless young guitarists to explore a modern approach to accompanying newly composed and traditional Scandinavian music.

Giftasvisan, which is also called *Äktenskapsvägran* (Marriage Refusal), is a traditional Swedish song with origins in the 18th century. There are many versions of this song throughout Sweden and Finland. Our version is based on a recording by the singer Ulrika Bodén who is accompanied by the aforementioned Anders Norudde.

I am in no hurry to marry, it never ends well anyway.

There is an abundance of eager men, but not one of them without fault.

An old husband will only complain; a young one will be lazy.

Take one and you lose another. Best to wander with every one of them, then you betray no one – no!



Edwin Huizinga and William Coulter



Edwin Huizinga and William Coulter

Fire and Grace is sponsored by: Alan and Christine Kemp, Bob and Leslie Mulford, Tim and Jenny Smucker

Vårvind means "Spring Wind" and was composed for Olov Johansson for the opening concert of the Förde Festival in Norway 2017. This arrangement for nyckelharp and strings comes from Karl-Johan Ankarblom.

Edwin's love for Baroque music is in large part due to his dear friend and mentor, Elizabeth Wallfisch, who he has had the privilege of performing with for many years. He was first introduced to and fell in love with Johan Helmich Roman's *Concerto in D Minor* from Wallfisch's recording with the Orchestra of the Age of Enlightenment. This orchestra has graciously created parts from their library for our concert this evening. Roman has been called "the father of Swedish music" or "the Swedish Handel." Born in Stockholm, he joined the Swedish Royal Chapel as a violinist and oboist in 1711. This



Olov Johansson

concerto is in three movements, and begins with a mournful *Allegro*.

Olov composed *Bisonpolska* after his first trip to the U.S. in 1992. And yes, the name of the tune refers to the majestic Bison. *Polska Efter Pelle Pettersson* was learned from the Santa Cruz-based harpist and woodwind musician Shelley Phillips. *IPA-Gubben* was composed by Olov for Mikael Marin, violist in the group Väsen, for the celebration of his 50th birthday.

Kylä vuotti uutta kuuta translates as "The Village Waited for the New Moon." This anthemic song was learned from the Finnish group Värttinä who are known for their unique and energetic three-part vocal harmonies which are sung in the Karelian dialect of the Finnish language. The group was formed in 1983 and since then has recorded and toured extensively.

*The village awaited the new moon
The world awaited the sunrise
I waited for my sister-in-law*

*Rise up, duck, from your rowing
Rise without anyone to raise you
Ascend without ascending*

*Place one foot on the steps of the house
The other on the threshold
Walk with the steps of a goose
Tap with the feet of a teal*

—Edwin Huizinga



Tonight's concert features female singers from **Wholehearted Chorus**, a non-audition community chorus based in Monterey and Big Sur. The group sings a blend of contemporary and original songs from around the world, selected for their ability to soothe, empower and enliven. Founded in 2008, Wholehearted now has more than 140 members from ages 6-91. They meet weekly year-round in Monterey and Big Sur and all are welcome. Learn more at <http://wholeheartedchorus.org>. **Lisa G. Littlebird** is the founder and director. A classically trained vocalist, Lisa leads singing to public audiences by oral-tradition, without sheet music, as a vehicle of community-building and personal and social transformation.

△ Main Concert } Thursday – Week 2

Signs and Seasons

July 25, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

RICHARD RODNEY BENNETT The seasons of his mercies from "Sermons and Devotions"
(1936–2012)

AARON COPLAND In the Beginning
(1900–1990) *Meg Bragle, mezzo-soprano*

SUN, MOON, AND STARS

SAMUEL BARBER Sure on this shining night
(1910–1981)

BENJAMIN BRITTEN The evening primrose
(1913–1976)

JOHANNES BRAHMS O schöne Nacht (O beautiful night)
(1833–1897)

R MURRAY SCHAFER Sun
(1933–) *Melanie Russell, soprano; Elizabeth Johnson Knight, mezzo-soprano; Owen McIntosh, tenor; Andrew Padgett, bass*

GYORGY LIGETI Esjakka and Reggel (Night and Morning)
(1923–2006) *Stephen Sands, tenor*

Intermission

SPRING

THOMAS MORLEY April is in my mistress' face
(1557–1602)

CLAUDIO MONTEVERDI Io mi son giovinetta (I am young)
(1567–1643)

GEORGE GERSHWIN Sing of Spring
(1898–1937)

SUMMER

FREDERICK DELIUS To be sung of a summer night on the water I
(1862–1934)

ANONYMOUS Sumer is i-cumen in sing-along

BENJAMIN BRITTEN The succession of the four sweet months from Five Flower Songs
(1913–1976)

AUTUMN

JOHANNES BRAHMS

(1833–1897)

Spätherbst (Late Autumn)

JEREMIAH INGALLS

(1764–1838)

Harvest Hymn

RALPH VAUGHAN WILLIAMS

(1872–1958)

Linden Lea

VELJO TORMIS

(1930–2017)

Heather from Autumn Landscapes

WINTER

ORLANDE DE LASSUS

(1532–1594)

La nuit froide et sombre (The night is cold and dark)

MORTEN LAURIDSEN

(1943–)

How hard the year dies from *Mid-winter Songs*

CLAUDE DEBUSSY

(1862–1918)

Yver, vous n'êtes qu'un villain (Winter, you are nothing but a villain!)

Linda Lee Jones, soprano; Elizabeth Johnson Knight, mezzo-soprano; David Vanderwahl, tenor; Jonathan Woody, bass
River

JONI MITCHELL

(1943–)

A NEW CREATION

arr. SHAWN KIRCHNER

(1970–)

Unclouded Day

EDGAR LESLIE BAINTON

(1880–1956)

And I saw a new heaven

SHAWN KIRCHNER

(1970–)

I'll be on my way

David Newman, bass

The first half is approximately 43 minutes; the second, 44 minutes.

Artists: Festival Chorale; Andrew Megill, conductor; Kristen Ditlow, piano

Concert Sponsors: Bill and Kathy Sharpe

Program Notes

The magnificent Carmel Bach Festival Chorale, one of the finest professional chorales in the nation, takes the Sunset Center stage for an evening of music inspired by the seasons.

"The program is related to Saturday night's *Creation* concert," said Andrew Megill. The music is about the creation story in Genesis, especially the markers of time (sun, moon, and stars, and the seasons of the year).

AA Main Concert | Thursday – Week 2 (cont.)

It is a varied program from Medieval secular song (as an audience sing-along!) to Brahms to an avant-garde piece about the sun, with Copland's choral masterpiece ("In the beginning") as a centerpiece."

—Andrew McGill

Aaron Copland's status as "Dean of American Music" has been firmly established and stems primarily from popular orchestral works such as *Appalachian Spring* (heard in the Bach Festival last summer), *Billy the Kid*, and *Rodeo*. His deliberately accessible style in these works codified a distinctly American sound, weaving open intervals, folksong, jazz rhythms, cowboy songs, etc. into a recognizable language. But this is but one, albeit dominant facet of Copland's varied output. For example, his catalogue of vocal music is relatively small, but *In the Beginning*, one of the most substantial a cappella works ever written, merits appreciation on the level of his most iconic works.

In 1947 Copland was commissioned by the Harvard University Symposium on Music Criticism for a choral work, and it was suggested that he use a text in Hebrew. Somewhat daunted by a foreign language and a less familiar medium, he instead chose to set the complete first book of Genesis and some verses from the second book using the well-known King James version. The resulting work was premiered in May of that year in Cambridge, conducted by Robert Shaw.

This summer's festival programming presents an opportunity to compare two different musical settings of the Creation story: on Saturday night, Haydn's *Creation*, from an Austrian Catholic in the age of Enlightenment, and tonight Copland's *In the Beginning*, from an American of Jewish heritage in the mid-20th century. For text, Haydn uses Genesis and portions of Milton's *Paradise Lost*, whereas Copland adheres to purely biblical sources. Haydn gives his imagination free reign with a wide palette of orchestral colors in addition to vocal soloists and chorus but Copland relies strictly on the human voice. Copland's work is set for mezzo-soprano soloist and a cappella chorus. Casting the narrator and the voice of God with a female voice indicates a decidedly modern

viewpoint. The score directs the soloist to sing "In a gentle, narrative manner, like reading a familiar and oft-told story."

A pattern of soloist and choral response holds through most of the work. Copland varies the textures and harmonies when necessary to enhance images suggested by the text. After the opening line, one of the most famous in Western culture, the chorus depicts night and day with descending lines and subtle harmonic differences between the two. For the most part, the rhythm of the vocal parts follows the text syllable by syllable, like a hymn, but this is varied when the text demands. At the end of each day is a chant-like choral refrain, "And the evening and the morning..." On the second day, when God divides "the waters which were under the firmament" the choral parts notably divide and become more complex. Rhythmic conflict reinforces the separation of heaven and earth. Soloist and choir interact during day three, the separation of dry land from water and the bringing forth of grass and trees. Day four, the creation of sun and stars, features leaping intervals creating a sense of vast space and jazzy rhythms suggesting industrious activity. For the fifth day, creation of fish, fowl, and "every living creature that moveth," the choir first divides into canonic interplay, then joins together again to symbolize God's directive to "Be fruitful, and multiply." The sixth day, the longest of Copland's sections, documents the creation of land animals and man, and his "dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth." For the second half of this part, the choir sustains single notes while the soloist cascades in a wide range of descending triplets with an extended proclamation from God listing all that He has given. After the seventh day, with homophonic writing creating a sense of calm, Copland offers an epilogue taken from Genesis 2: "And the Lord God formed man of the dust..." To borrow an instrumental metaphor, Copland pulls out all the stops for the final line, "and man became a living soul" reaching a climax of great joy and optimism which even Haydn would have appreciated.

—Allen Whear



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△△ Main Concert } Friday

Guitar Hero

July 19 & 26, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

GIOACHINO ROSSINI

Overture to William Tell

12 minutes

JOAQUÍN RODRIGO

Concierto de Aranjuez

(1901–1999)

1. Allegro con spirito

22 minutes

2. Adagio

3. Allegro gentile

Jason Vieaux, guitar

Intermission

MARC MANCINA

Suite in Three Movements

(1957–)

1. *Allegro*, orch. Larry Rench

22 minutes

2. *Diva* – from the anime series *Blood+*, orch. David Metzger

3. *Twister*, orch. David Metzger

Jason Vieaux, guitar

LUDVIG VAN BEETHOVEN

Symphony No. 4 in Bb Major, Op. 60

(1770–1827)

1. *Adagio – Allegro vivace*

30 minutes

2. *Adagio*

3. *Menuetto: Allegro vivace*

4. *Allegro ma non troppo*

Artists: Festival Orchestra, Paul Goodwin, conductor; Jason Vieaux, guitar

Concert Sponsors: William and Nancy Doolittle, The Heinrich Team



PHOTO: TYLER BOYE

Jason Vieaux

Program Notes

In his early thirties, having conquered most of the operatic stages of Europe, Rossini paid a respectful call on an ailing Beethoven in Vienna in 1822. Beethoven supposedly advised him to stick to comic operas such as *The Barber of Seville*, even though Rossini had composed opera seria for many years. Perhaps Beethoven would have changed his opinion had he heard *William Tell*, which premiered in Paris in 1829, two years after his death. He might well have approved of its themes of patriots overcoming tyrants within pastoral settings (based on a play by Schiller, another Beethoven connection), and the powerful music might have surprised him. Despite *William Tell*'s undeniable success, it would prove to be Rossini's operatic swan song. Unlike the sparkling overtures to his comic operas, which had little to do musically with the operas themselves, the overture to *William Tell* foreshadows the opera in four programmatic sections. First, a rhapsodic introduction colorfully scored for a choir of cellos, basses, and timpani leads directly to a dramatic storm scene. This gradually melts into a gentle alpine pastoral interlude, with the English horn and flute in dialogue inspired by a *ranz de vaches*, or Swiss shepherd's song. This is interrupted by what must be the most famous brass fanfare in music history, ushering in the heroic ending that hints at the operatic finales to come. Little more need be said other than a gentle reminder that this music had a life of its own for over a century before becoming indelibly associated with a certain "masked man."

The remarkable life of Joaquín Rodrigo spanned nearly a century. Born in a small town near Valencia, he became blind from diphtheria at the age of three. His musical talent was apparent from the start, however, and he studied many instruments, excelling especially on piano and composition – the latter made possible by a special braille system of music notation. Like many of his countrymen before him, he went to Paris for formal studies in 1927 and entered the class of Paul Dukas while being mentored by fellow Spaniard Manuel de Falla. It was here, in

a narrow window of time between the end of the Spanish Civil War and the outbreak of World War Two, that he composed the *Concierto de Aranjuez*, a work whose popularity would eventually seal his reputation as the leading Spanish composer of the second half of the twentieth century. He was asked to compose a concerto by guitarist Regino Sainz de la Maza in 1939, and the next year the work was premiered in Barcelona to great success. After the war, the concerto was eventually heard all over the world and is undoubtedly the most popular guitar concerto ever written.

Aranjuez is a leafy oasis of a town south of Madrid with palaces built when it was a favored retreat of Bourbon royalty. Rodrigo expresses nostalgia for this place and its romantic past. Although he never played the guitar himself, Rodrigo wrote idiomatically for the instrument and the outer movements use dance rhythms, folk-like melodies, and neoclassical harmonies, all aided by deft orchestration that manages to showcase the guitar, contrasting it with many of the instruments of the orchestra while never overpowering it. Most famous of all is the central movement, *Adagio*, with its sultry, Mediterranean flavor. Rodrigo describes his moment of inspiration: "I heard a voice inside me singing the entire theme of the *Adagio* at one go, without hesitation. And immediately afterwards, without a break, the theme of the third movement. I realized quickly that the work was done. Our intuition does not deceive us in these things. If the *Adagio* and the *Allegro* were born of an irresistible and supernatural inspiration, I arrived at the first movement after some thought, calculation and determination."

After completing the monumental *Eroica* Symphony, Beethoven began sketching a new symphony in C Minor that would eventually become the well-known Fifth. This would be laid aside along with the developing "Razumovsky" Quartets in the summer of 1806 to work on an entirely new symphony in B-flat, the Fourth, thanks to a commission by Count

△△ Main Concert | Friday (cont.)

Franz von Oppersdorf. Because of its relatively relaxed character, its classical framework and conservative instrumentation, and its placement between two better-known siblings, Robert Schumann would later aptly describe the Fourth as “a slender Greek maiden between two Norse gods,” while Berlioz remarked on its “heavenly sweetness.” This pattern of alternating characters in his symphonic output continued for the rest of Beethoven’s life. The first performance of the Fourth Symphony took place in March, 1807 at the palace of Prince Lobkowitz, in a program that included the Fourth Piano Concerto and the Coriolan Overture.

MARK MANCINA

Born in Santa Monica, Mark began his musical training at an early age focusing on classical guitar, classical piano and composition. His scores frequently feature his own performances on piano, guitar, bass, percussion and drums, highlighting unique sounds harvested from a personal collection of traditional, exotic, and custom instruments from around the world.

Mancina has created a body of work ranging from the Hollywood box office to the Broadway stage. He has been awarded three Grammy Awards, Britain’s Ivor Novello Award and two American Music Awards. He received a Tony nomination as co-composer/lyricist and music producer of “The Lion King On Broadway.” He has scored dozens of films including *Speed*, *Twister*, *Bad Boys*, *Tarzan*, *August Rush*, *Training Day* and *Moana*.

Although Mancina is best known as a Broadway and Hollywood composer, his music proliferates in nearly every genre of entertainment. Mark also writes for the concert stage, including works based on some of his most memorable film scores. In 2019, the Carmel Bach Festival will premiere his *Suite in Three Movements for Guitar and Orchestra*.

The Adagio introduction begins in an atmosphere of mystery created by its unsettled tonality, with a highly innovative transition to the faster section. Against a sustained tonic note B-flat, various tonalities are explored, like groping in darkness, returning repeatedly to an ambiguous G-flat. The issue is settled when a searing F-major seventh chord decisively erases the G-flat and launches the sparkling Allegro vivace. At the end of the development, the G-flat “problem note” from the introduction returns in its enharmonic form of F-sharp. The strings repeatedly attempt to use this note to veer off into B Major, but each time the timpanist quietly but firmly asserts the tonic key of B-flat. Finally, the entire ensemble is convinced to join forces for the recapitulation. Beethoven gives the timpani a new level of responsibility in this symphony; apparently he was satisfied with the result because his next symphonic work, the Violin Concerto, begins with a timpani solo!

The Adagio is in a serenely expansive rondo form. Its broad cantabile principal theme is punctuated by a rhythmic accompaniment figure that evolves through the movement; even the timpani gets in a rare solo turn. The Allegro vivace (labelled Menuetto in some editions) is a scherzo in a newly expanded formal pattern Beethoven would use throughout his middle period: the slightly relaxed and playful Trio (Un poco meno allegro) appears twice, creating a five-part arch-like structure for the movement. The breathtaking finale, Allegro ma non troppo, is a near perpetual motion full of high spirits; even the lyrical second theme seems restless. Listen carefully for the recapitulation: the bassoon sneaks the bubbling main theme in before the orchestra can catch up. In the coda, Beethoven borrows a trick from Haydn’s playbook, “the excellence of which lies in its badness,” according to Donald Tovey. The theme is slowed significantly, then teasingly drawn out in fragments, like a scrap of food before a hungry dog. After a good joke there’s always someone who laughs first. This time, it’s the bassoons, violas, and cellos driving merrily to the finish.

—Allen Whear

MARK MANCINA, an esteemed Carmel-based composer, has long been a friend of the Bach Festival, attending many concerts over the years. It was after one of these concerts that I mentioned how exciting it would be if we could present some of his music in the Festival. Mark was very enthusiastic about the idea and subsequently sent me a number of his film scores to consider. I noticed that two of these pieces that had already been used in live performance had prominent guitar parts and reminded me at times of the guitar writing in Rodrigo's famous concerto. One piece, a slow movement with the name of *Diva* from the soundtrack to the Anime series to *Blood+* starts with a haunting cor anglais solo over beautiful harmonies, developing through the guitar and strings into a soaring melody, full of pathos. Another is an exciting and dramatic fast movement from the film *Twister*, with driving rhythms, a joyous American theme and flying guitar configurations. These seemed to me to make perfect second and third movements for a new guitar concerto and Mark kindly agreed to write a completely new first movement to complement the others. This is an expansive opening movement that starts lyrically and then through the guitar writing develops into a rhythmic Spanish style allegro full of characteristic energy.

I am honored that in the Carmel Bach Festival we present the first performances of this new and exciting guitar concerto that I am sure will be taken up by other orchestras as a significant addition to the guitar concerto repertoire. –Paul Goodwin

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Best of the Fest

July 27, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOIN US
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NIGHT!

Join us on the closing night of the Festival for the cherished tradition, Best of the Fest. After the performance, please join us on the terrace for a reception toasting the conclusion of the 82nd Festival.

Favorite selections from the Festival are performed in this closing night concert that celebrates music, Carmel, the musicians of the Bach Festival, and the Festival's loyal patrons. The program is a sampler of critical and audience favorites from throughout the two-week Festival, including chamber concerts, Tower Brass and the Carmel Mission programs that commemorates and honors music, the legacy of Johann Sebastian Bach, and the magical setting of Carmel-by-the Sea.

Artists: Paul Goodwin, conductor; Andrew Megill, associate conductor, director of the chorale; John Koza, assistant conductor of the chorus; Festival Orchestra, Chorale, Chorus, Soloists

The concert is sponsored by the former presidents of the Carmel Bach Festival: Basil Allaire, John Buffington, Ted Calhoon, Kevin Cartwright, Davis Factor, Carlotta Mellon, Dave Nee, Betsey Pearson, Lee Rosen, Natalie Stewart, Lamont Wiltsee, Emily Woudenberg, Cyril Yansouni

Concert Sponsors: Susan DuCoeur, PetComfort by WeatherTech



△△ Chamber Concert

Pre-Fest Recital – Monday

The King's Trumpeter - Organ and Trumpet Recital

July 8, 7:30 PM, St. Dunstan's Episcopal Church
28005 Robinson Canyon Rd., Carmel Valley

DANIEL PURCELL
(1664-1717)

Trumpet Sonata in C
Allegro-Adagio-Allegro

HENRY PURCELL
(1659-1695)

Voluntary for Double Organ, Z.719

JOHN WELDON
(1676-1736)

Suite from Judgement of Paris
Fast-Slow-Fast-Slow-Song Tune-Symphony-Reprise: Song Tune

GEORGE FRIDERIC HANDEL
(1685-1759)

Fugue in C Minor for Keyboard, G83

WILLIAM CROFT
(1678-1727)

Overture with "Noise of Canon"
[Moderato]-Allegro-Adagio-Allegro

JOHN STANLEY
(1713-1786)

Voluntary in C for Organ, No. 1, Op. 5
Adagio-Andante-Slow-Allegro

JEREMIAH CLARKE
(1674-1707)

Trumpet Suite in D
*Prelude-Minuet-Sybelle-Rondeau-Serenade-Bourée-
Ecossaise-Hornpipe-Gigue*

Artists: Andrew Arthur, organ; Robert Farley, natural trumpet

Concert Sponsors: Ron and Patricia Eastman

Program Notes

The title of tonight's concert is taken from the name originally given to the head trumpeter, retained by the King, whose job it was to signal the attack in times of war. It is believed to go back to at least the 13th Century. It is known that Henry V took 10 trumpeters with him to fight the French, and that they saw action in both Agincourt and Crecy.

When Charles II returned to London at the restoration of the monarchy in 1610 he reorganized the King's trumpeters into four groups of four led by a Sergeant Trumpeter. Each group was attached to a Lifeguard Regiment. The first assigned to the King, the second to the Queen, the third to the King's brother and the fourth to the children of the Royal Family or Royal guests. They were used on ceremonial occasions as well as in battle. In 1687 Mathias Shore succeeded to the position of Sergeant Trumpeter and was followed in 1700 by his son or brother, William Shore. His son, John, the most famous of all English trumpeters, then succeeded him in 1707, serving until 1752. The mantle then passed to Valentine Snow (who had already been playing most of the first parts in Handel's oratorios for many years). Most of tonight's music would have been written with members of the Shore family in mind and they are credited with the distinction of having moved the trumpet from the military into the world of art music in England, as well as the fact that they all held the title from which tonight's concert is derived.

The position of Sergeant Trumpeter continued, but as time went on it became mainly a ceremonial position attached to the Royal Household. The last person to hold this position was Thomas Harper Junior who was "Trumpeter to her Majesty Queen Victoria". It is interesting to note that he was also a professor of the trumpet at the Royal Academy of Music. After this time the title was absorbed back into the military and to this day there is no King's Trumpeter as such.

This evening, Robert Farley will be playing the Baroque Trumpet. This instrument is approximately seven feet in length. It is much longer than the modern trumpet and has no valves, therefore requiring all of the notes to be produced by the lips without any external help. As you will hear, this means that only the natural harmonics are available to the player, effectively providing widely spaced bugle type fanfare notes at the bottom and more consecutive notes in the higher tessitura. The instrument Robert is using tonight was made by Matthew Parker in 1996 and is a copy of a J.L.Ehe II of Nurnberg, circa 1700.

DANIEL PURCELL (1664-1717)

Trumpet Sonata in C

Daniel Purcell was the younger brother of the more famous Henry Purcell. He began composing whilst studying at Oxford but moved to London in 1695 to compose for the theatre. This sonata is thought to be the overture to a lost Ode and is composed in the Italian style (a quick first movement, a slow second movement, omitting the solo instrument, and a fugue finale).

HENRY PURCELL (1659-1695)

Voluntary for Double Organ, Z.719

Compared to its continental counterparts, the early 17th-century English organ remained a primitive instrument, relatively limited in variety of tone and often consisting of just one keyboard (albeit with a wide compass) with no pedals. Puritan opposition to the use of the organ in church had risen steadily throughout the first half of the century, and very few church or cathedral organs appear to have survived the Commonwealth (1649-1660). The Restoration period therefore marked a significant turning point in the history of the English organ and of its music. Many new instruments were required to be built, thus providing the opportunity to introduce new ideas in organ design from abroad. The term "double organ" simply refers to the newly introduced instruments with two keyboards which allowed great contrast of tonal colour and/or dynamic to be

△△ Chamber Concert | Pre-Fest Recital – Monday (cont.)

produced simultaneously (the two manuals divided between the hands). Even by Purcell's standards, this extraordinary example of the "double-organ" voluntary displays an exceptionally high level of chromatic ingenuity and ornamental complexity, the latter demanding great dexterity on the part of the player.

JOHN WELDON (1676-1736)

Suite from Judgement of Paris

John Weldon was born in Chichester and studied with Henry Purcell. He went on to become "2nd composer to the Chapel Royal," a post which was created for him. The present piece is his only known secular work and was originally written for a competition to set to music Congreve's eponymous play which he went on to win against some stiff competition (Daniel Purcell, J. Eccles and G. Finger). The piece went on to be performed at Lincoln's Inn Fields Theatre in 1702.

G.F. HANDEL (1685-1759)

Fugue in C minor for keyboard, G83

This work was first published in London in 1735 as part of a collection entitled Six Fugues or Voluntaries. It is not entirely clear as to whether Handel intended them for organ or harpsichord in the first instance, but the organ's ability to produce sustained tone complements this particular work especially well, allowing the richness of Handel's beautifully expressive counterpoint to be fully realised.



Robert Farley

WILLIAM CROFT (1678-1727)

Overture with "Noise of Canon"

William Croft was born in 1678 and became Master of the King's Music after the death of John Blow in 1708. *Overture with "Noise of Canon"* was written as a preparatory exercise to taking his doctor's degree at Oxford. It is interesting to note that the opening theme bears a striking resemblance to that used by Handel in his *Music for the Royal Fireworks* (1749), albeit here presented in four beats in a bar as opposed to Handel's triple-time version. It is entirely possible that Handel appropriated the theme from Croft, given its earlier publication date of 1713.

JOHN STANLEY (1713-1786)

Voluntary in C for Organ, No. 1, Op. 5

John Stanley is now perhaps most widely known for his famous Trumpet Voluntary in D (Op. 6, No. 5), but the title "Trumpet Voluntary" refers not to a piece written for trumpet, but for solo organ – the 'Trumpet' in this case referring to an organ 'reed' stop which imitated the sound of the baroque trumpet. The second movement of Op. 5, No. 1 is a further fine example of this form. Preceded by a typical Adagio movement for 'Diapasons', the Andante displays a regal duet between two trumpets with 'echoes' played on a contrasting manual. The subsequent slow movement provides an expressive interlude, leading to the charming final Allegro for flutes.

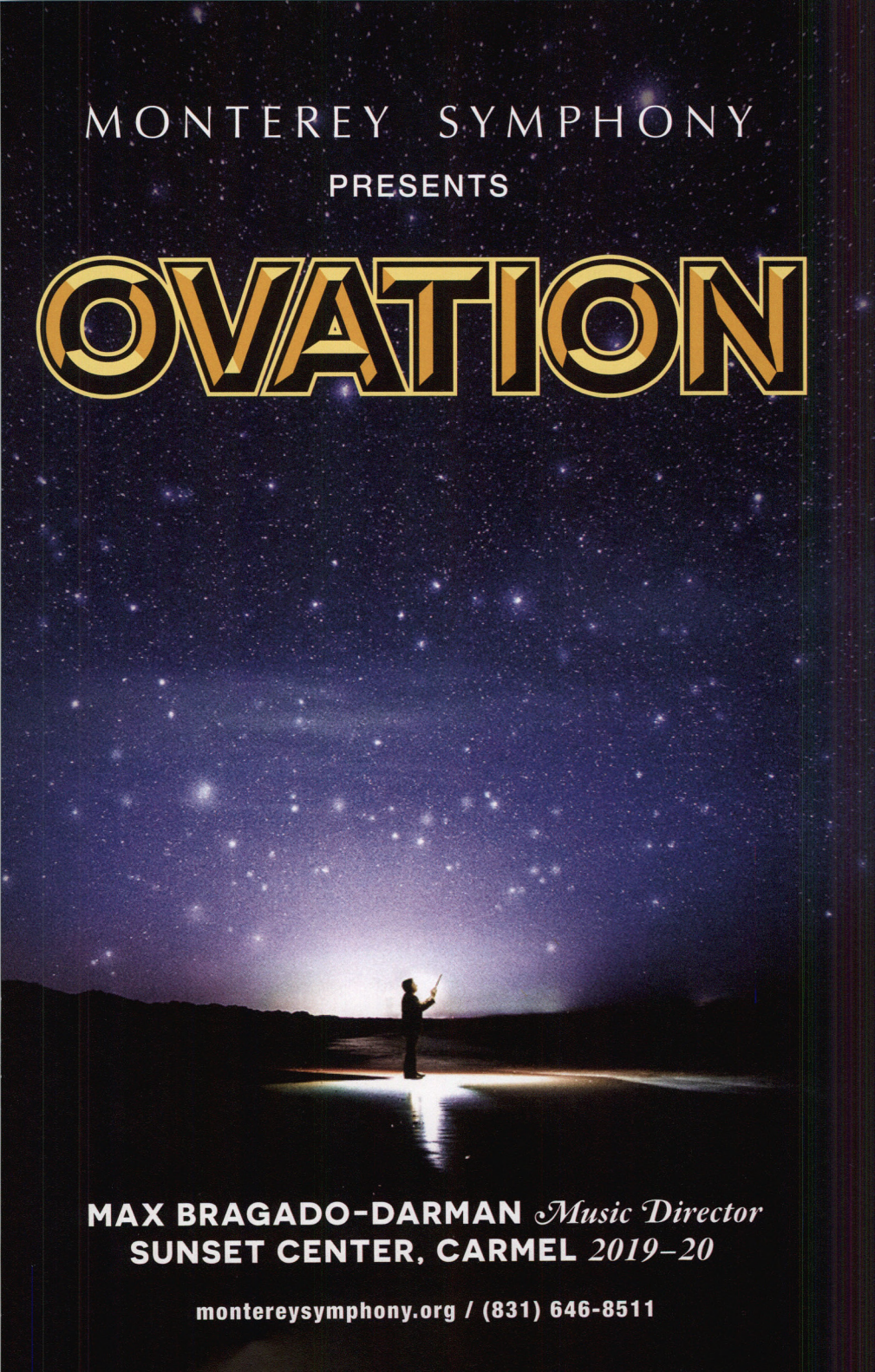
JEREMIAH CLARKE (1674-1707)

Trumpet Suite in D

The only extant copy of this work is to be found in four manuscript part books in the British Museum entitled "*Suite de Clairque*." Compared to the other pieces in tonight's concert the use of the trumpet is quite conservative with only two real solo passages in the original orchestral score. The suite does however include the famous trumpet voluntary "*The Prince of Denmark's March*" (Rondeau) which, for many years, was incorrectly attributed to Purcell.

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△ Chamber Concert

Candlelight Concert – Sunday

Sweet Harmonie

July 14, 8:30 PM, All Saints Church
Dolores and Ninth, Carmel

GORDON JACOB
(1895–1984)

Divertimento in E-flat Major (1968)
March
Sarabande on a Ground
Rondo

ARVO PÄRT
(1935–)

Fratres (1977)

LUDWIG VAN BEETHOVEN
(1770–1827)

Octet in E-flat Major, Op. 103
Allegro
Andante
Menuetto
Finale: Presto

Artists: Neil Tatman, oboe; Ginger Kroft and Erin Finkelstein, clarinet; Laura Koepke and Justin Cummings, bassoon; Alicia Mastromonaco and Alex Camphouse, horn; Kevin Neuhoﬀ, percussion

Concert Sponsors: Lee and Shirley Rosen

I personally feel that the day that melody is discarded, you may as well pack up music altogether. –GORDON JACOB

Program Notes

London native Gordon Jacob began composing while a prisoner of war during World War I. After the Armistice he pursued formal studies at the Royal College of Music, where Ralph Vaughan Williams was among his teachers. Jacob ultimately became a professor there and served on its faculty for four decades. A prolific composer, with some 700 works in his catalogue, Jacob achieved success in a wide range of genres, from concertos and symphonies to film scores. During the 1960's, when serialism and the avant-garde were in vogue, his conservative style

fell out of favor, but his works for wind ensembles continued to be sought after, especially in America.

A *divertimento*, from the Italian for "diversion, recreation, and enjoyment," is defined, in part, as "a work primarily designed for the entertainment of the listeners and the players." This description is apt for Gordon Jacob's *Divertimento in E-flat* for wind octet, composed in 1968 and first performed by the London Wind Soloists. Jacob's intention to present an accessible "diversion" is evident at once in the

lightly treated *March*. The *Sarabande on a Ground* is exactly that: a ground bass, with a strong second beat characteristic of a sarabande, is introduced by a horn. This is repeated throughout the movement, circulating among the players while variations are spun around it, reaching a climax when seven of the players join in the ground, with a single horn following in canon. The *Rondo* features a great variety of colors and opportunities for individual virtuosity.

Arvo Pärt is considered the most performed living composer in the world today. Growing up in Soviet controlled Estonia, with limited exposure to modern Western trends, his first compositions were influenced by the neoclassical models of Shostakovich and Prokofiev. When his experimentation with serialism and dissonance met with disapproval, he withdrew into periods of self-evaluation and study, including an immersion in plainchant and early polyphonic choral music. He emerged with a new style, using simple harmonic and rhythmic materials like minimalist composers such as Adams and Glass, but with a spiritual element inspired by his reconnection with the Russian Orthodox Church which has been called "holy minimalism." Pärt himself describes this new sound in his work of the late seventies as *tintinnabuli*, from the Latin for bells: "The three notes of the triad are like bells. And that is why I called it tintinnabulation. The basis for tintinnabulation is a two-part texture, in which a melodic voice moves primarily by step around a central pitch, while the tintinnabuli voice sounds the notes of the tonic triad. The relationship between the voices is predetermined according to a scheme that is specific to each individual work." *Frates* (Brothers) was written in 1977 with no specified instrumentation. Since then it has mesmerized its listeners in a myriad of different instrumental combinations, including today's example for woodwind octet and percussion.

Before coming to Vienna in 1792, Beethoven studied and worked in his hometown of Bonn. He had long aspired to be a pupil of Mozart, but an earlier plan to do so had been postponed due to his mother's death. By the time he made it to Vienna, Mozart too had passed away. But Mozart's influence can be

strongly detected in Beethoven's early works, nowhere more than in his chamber music for woodwind instruments. During the late eighteenth century, the most popular form of chamber music for wind instruments was called *Harmoniemusik*. Sextets or octets comprised of pairs of oboes, clarinets, bassoons, and horns were the preferred *Tafelmusik* for outdoor serenades, banquets, and ceremonies, and Mozart's divertimentos and serenades for *Harmoniemusik* were the gold standard. Back in Bonn, Beethoven's benefactor Elector Maximilian Franz had such an ensemble in his household and it is likely that this was the genesis of Beethoven's *Octet*, Op. 103. Beethoven brought the music with him to Vienna, where he made revisions to it but did not publish it, having probably composed it for the Elector's ensemble in Bonn. The deceptively high opus number is due to the fact that it was published posthumously in 1830. He apparently did not find the work—which he called *Parthie dans un concert* suitable for publication in its original form. *Parthie* (partita) is synonymous with divertimento, and the added *dans un concert* implies that Beethoven had in mind more serious attention to his work than background music at some dinner party. Beethoven made an arrangement of the work, with extensive revisions and expansion, as a string quintet which appeared as his Op. 4 in 1796. The *Minuet*, with its rapid tempo and sharp dynamic contrasts, is really a scherzo, and is forward-looking in the sense that soon in his future works the scherzo would completely replace the minuet in larger forms.

In 1793, Josef Haydn wrote a letter to the Elector on behalf of his pupil Beethoven, who sought continuation of his financial support. He included the *Octet* along with a handful of other scores as evidence of the work Beethoven had done in Vienna, predicting "On the basis of these pieces, expert and amateur alike cannot but admit that he will in time become one of the greatest musical artists in Europe, and I shall be proud to call myself his teacher." Maximilian Franz, however, was not swayed and recognized the *Octet* as a work that had been composed and likely already performed in Bonn. But we know now that Haydn's faith in Beethoven would prove to be justified.

—Allen Whear

△△ Chamber Concert

Candlelight Concert – Sunday

Songs of the Night

July 21, 8:30 PM, All Saints Church
Dolores and Ninth, Carmel

FRANZ SCHUBERT
(1797–1828)

Die Nacht, D. 983c

ANTON BRUCKNER
(1824–1896)

Um Mitternacht, WAB 89

FRANZ SCHUBERT
(1797–1828)

La Pastorella al prato, D.513
Nachthelle, D.982
Owen McIntosh, tenor
Ständchen, D.920

PAVEL CHESNOKOV
(1877–1944)

Spasyeniye, Op. 25/5

SERGEI RACHMANINOV
(1873–1943)

Slava v vishich (from Vespers, Op. 37/7)

FRANCIS POULENC
(1899–1963)

Quatres petites prieres, FP 142
Andrew Fuchs, tenor solo in Mvt. 4

RALPH VAUGHAN WILLIAMS
(1872–1958)

Down among the dead men
The Turtle Dove
Tim Krol, bass

TRADITIONAL
Arr. Jonathan Quick

Loch Lomond
Jos Milton, tenor

ARTHUR SULLIVAN
(1842–1900)

The Long Day Closes

LEWIS SPRATLAN
(1940–)

Travels

FRANZ BIEBL

(1906–2001)

Ave Maria

Stephen Sands, David Vanderwal, tenor

Jeff Fields, bass

Artists: Meg Bragle, mezzo-soprano; Men of the Carmel Bach Festival Chorale and Chorus; Kristin Ditlow, Lucy Faridany piano; Andrew Megill, Director

Concert Sponsor: Virginia G. Hammerness

Program Notes

This evening's program surveys music inspired by the night, or intended for evening performance, sampling many nationalities and eras and contrasting sacred and secular inspiration.

Schubert's vast output of *partsongs*, which are defined as lieder for ensembles, were essentially meant for social occasions and informal settings, and were a popular domestic tradition apart from the opera and concert stage. Almost exclusively written for male ensembles, they have been likened to the "Biedermeier equivalent of the barber shop quartet." But as he did in all other genres, Schubert's works transcend their humble origins. Schubert's a cappella male chorus work *Die Nacht*, with text by Friedrich Adolf Krummacker, is an ode to the beauties of the night.

Schubert first delved into writing partsongs as party pieces while studying with Salieri. *La Pastorella al prato* (The Shepherdess in the Meadow), with text by Carlo Goldoni, reflects the Italian master's influence. Two partsongs from 1827 represent Schubert's ambition to elevate the social vocal ensemble to the concert stage. *Nachthele* (Night Brightness) for tenor, male chorus, and piano, has text by Johann Gabriel Seidl. The text for *Ständchen* (Serenade) is by Schubert's friend Franz Grillparzer, and was commissioned as a birthday present. In true serenade fashion, a piano was surreptitiously placed outside the recipient's window, where a surprise performance occurred from the garden. Scored for alto solo, male chorus, and piano, the work is a lighthearted love story and celebration

of friendship, a fitting companion piece to the poetic atmosphere of *Nachtelle*.

Anton Bruckner's *Um Mitternacht* (At Midnight) on a poetic text by Robert Prutz, was written in 1864 for the Liedertafel *Sängerbund* of the composer's native Linz. The piano accompaniment establishes the dark, mystical mood in this transformative work for alto solo and men's choir.

The great choral traditions of the Russian Orthodox Church are represented on this program by two masters. Pavel Chesnokov was trained in Moscow in a number of musical disciplines, but it is as the foremost composer of sacred music in his time that he is remembered. After the Russian Revolution in 1917, when religion was suppressed, he was forced to direct his energies to secular music. The communion hymn *Spasyeniye* (Salvation is Created) was written in 1912. It is a multi-voiced work based on Kievan chant and Psalm 74. Rachmaninov's *Slava v vishich* (Glory to God), is the seventh setting from his All-Night Vigil, also known as Vespers. Like Chesnokov's work, it has its basis in chant – richly harmonized – and has achieved, since its 1915 premiere, iconic status as a quintessential example of Russian Orthodox music.

Francis Poulenc wrote *Quatre petites prières de Saint François d'Assise* (Four small prayers of St. Francis of Assisi) in 1948 at the request of a Franciscan monk to whom he was related. Plainchant is once again the basis for much of these settings of prayers of

AA Chamber Concert | Candlelight Concert – Sunday (cont.)

St Francis, blended with Poulenc's twentieth century harmonic sensibility and freedom. Poulenc had been a lapsed Catholic but returned to his faith in 1936, after which we wrote several other sacred choral works such as the *Gloria*.

Ralph Vaughan Williams was deeply involved in the revival of English folksong in the early twentieth century: he collected, arranged, and enriched his concert works with its influence. He was also a prolific writer of choral music. *The Turtle Dove* (1919) is a setting of a Sussex folk ballad, sometimes called *Fare Thee Well*, about the melancholy sweetness of parting. By contrast, *Down Among the Dead Men*, set in 1912, is a hearty drinking song.

One needs occasional reminders that Arthur Sullivan was an active composer in his own right before he became inexorably associated with W.S. Gilbert in their glorious output of Victorian operettas. Among his many partsongs, *The Long Day Closes* (1868) is especially popular. Once again, the moon inspires the reflective atmosphere of this song that is frequently performed at memorials.

Miami native Lewis Spratlan is a prolific composer in a wide range of genres. Awarded the Pulitzer Prize for one of his several operas, Spratlan retired from the faculty of Amherst College in 2006, but has continued to be active on the concert stage. His cantata *Of War* was recently premiered at the University of Illinois, conducted by Andrew Megill. *Travels*, for male chorus and piano four hands, was written in 2011 on whimsical texts by Mary Jo Salter and Brad Leithauser.

Twentieth century German composer Franz Biebl's best known work, *Ave Maria* for male chorus, was conceived when the composer was an organist and choirmaster in Bavaria. A fireman in the congregation asked him to compose something for his fire department choir in 1959. The work languished in relative obscurity until it was discovered by visiting American choirs, who brought it home where, after being recorded by Chanticleer, it soon became a hit both there and in Germany. The text alternates between portions of the devotional Angelus and the Ave Maria. The composer later arranged the work for full choir and has been adapted as a wind ensemble piece, but tonight's performance is in its original scoring for male voices.

–Allen Whear





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△△ Chamber Concert

Morning – Monday

All Bach Organ Recital

July 15 and 22, 11:00 AM, Carmel Mission Basilica
3080 Rio Road, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Fantasia & Fugue in C Minor, BWV 537

Chorale Preludes for the season of Advent:

Nun komm, der Heiden Heiland, BWV 659

Nun komm, der Heiden Heiland, BWV 660

Nun komm, der Heiden Heiland, BWV 661

Meine Seele, erhebt den Herren, BWV 648

Meine Seele, erhebt den Herren, BWV 733

Pastorella in F, BWV 590

Toccata & Fugue in D Minor, "Dorian," BWV 538

Artist: Andrew Arthur, organ

Concert Sponsors: Robert Flanagan and Susan Mendelsohn, John R. Ehrman* Trust, Tineke Graafland (*deceased)

Program Notes

Throughout his wide compositional output, it seems that Bach enjoyed a particularly special relationship with the key of C Minor. Writing in 1713, the theorist Johann Mattheson (1681–1764) described the key as possessing both sweet and sorrowful sentiments. Perhaps it was these properties which Bach found so attractive, for the tonality inspired a vast number of compositions, and yielded some of his most expressive writing. The Fantasia & Fugue in C Minor BWV 537 is a late work, dating from the latter portion of Bach's years in Leipzig. The melancholic rising minor sixth with which the Fantasia begins immediately expresses the sorrowful emotion evident throughout the work. Bach employs a wealth of expressive dissonances and Seufzer motives, strikingly reminiscent of the material

used in the final chorus "Wir setzen uns mit Tränen nieder" from his St. Matthew Passion, BWV 244. The powerful fugue is characterised in particular by the poignant diminished seventh harmony expressed in its subject, and the agonised rising chromatic lines which form the secondary theme. This latter motif is in fact introduced in the alto voice in the final bar of the Fantasia – evidence that these two movements were always intended as a coherent pair.

The three settings of the Advent chorale Nun komm, der Heiden Heiland heard in this recital form part of the so-called "Leipzig Chorales." The first (BWV 659), "à 2 Clav. et Pedal," has a richly ornamented coloratura melody in the soprano part, while the left hand has

two accompanying voices above an Italianate walking bass line in the pedal. This work, with its meditative and melancholic character as well as the two-bar coda at the end, bears a striking resemblance to Buxtehude's short setting of the same chorale. BWV 660, "à due Bassi et Canto fermo" is a trio: the right hand has the ornamented melodic line and the left hand and pedal – in a type of dialogue between two violas da gamba accompanying a solo voice – provide a counter melody. The opening idea of the counter melody is derived from the chorale. The third setting, BWV 661 "in Organo pleno Canto fermo in Pedale," has a far more majestic character. The melody is now stated in long values in the pedal, whilst the other three voices construct a fugal texture based on figuration derived from the chorale melody. It has been suggested that these three chorale preludes represent the three central elements of the catechism: Christ as Saviour and Redeemer; Christ as Saviour through his death on the cross; and Christ as Saviour by his Resurrection from the dead.

The two settings of *Meine Seele, erhebt den Herren* (Luther's paraphrase of Mary's song, the Magnificat) both utilise the chorale melody based upon the ancient plainchant melody *Tonus Peregrinus*. The settings contrast greatly in character; the first is one of the six so-called "Schübler" chorales (named after the Thuringian iron cutter and music engraver Johann

Georg Schübler by whom they were first published in c. 1748) and is Bach's own organ transcription of a movement from his eponymous cantata, BWV 10. The second setting is majestic fugue which presents the first phrase of the chorale melody as its principal theme. Its answering phrase is saved for the very final climactic bass entry, played in the pedals, providing a fitting conclusion to this noble work.

Bach's *Pastorella*, BWV 590 is a suite consisting of four movements, none of which bear titles or indications of character. The "Pastorale" (shepherd's music) has strong associations with Christmas, and in both the first and final parts of the work, references to well-known Christmas hymns can be found. The first section is the actual *Pastorale*, set within a typically peaceful 12/8 meter, and making use of long pedal points referring to the sustained drones of shepherds' music. The opening melody of *In dulci jubilo* can be heard in the first two bars. The second movement, a stylised *musette*, forms a stark contrast to the first and is followed by a peaceful, expressive *Air* in C Minor which leads, via an elegant transition to the concluding lively *gigue* in F Major. The theme of this final movement contains the opening bars of "Resonet in Laudibus," which appears in inversion in the second half of the *gigue*, and is heard in its proper form towards the end.

The *Tocatta and Fugue* in D Minor, BWV 538, dating from between 1712–1717, has become known as the 'Dorian', a name (pointing to the use of the Dorian mode) which it carries unjustly. The *Tocatta* is a beautiful example of the Italian *Concertato* style in which tutti and soli alternate in a splendid monothematic dialogue. With the exception of Bach's concerto transcriptions, it is his only organ work in which authentic manual changes are directly related to the structure (mirroring the Italian Concerto, BWV 971 for solo harpsichord). This virtuoso movement contrasts greatly with its partnering *alla breve* Fugue, whose noble, serious, yet almost lyrical theme provides the foundation for a contrapuntal masterpiece of enormous stature and dignity.

–Andrew Arthur



Andrew Arthur

◁ Chamber Concert

Foyer Concert – Monday

Bach and the Violin

July 15 and 22, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

Prelude

THOMAS BALTZAR

(c. 1631–1663)

Prelude in D (from *The Division Violinist*, 1684)

Variation

THOMAS BALTZAR

(c. 1631–1663)

Divisions upon *John come kiss me now*

Stylus Fantasticus

H.I.F. VON BIBER

(1644–1704)

Sonata No.1 The Annunciation (Mystery Sonatas)

Counterpoint

J.S. Bach

(1685–1750)

Sonata No.3 in C Major, BWV 1005

Fuga

Galant Style

JOHAN HELMICH ROMAN

(1694–1758)

Assagio BeR10

Allegro

Dance & Style Brisé

Georg Philip Telemann

(1681–1767)

Fantasie No. 9 in B Minor

Siciliana

Vivace

Allegro

J.S. BACH

(1685–1750)

Partita No.1 in B minor, BWV 1002

Allemande; Double

Corrente; Double

Fantasy & the Spirit of Improvisation

NICOLAS MATTEIS, JR.

(c. 1670s–1737)

Fantasia in C Minor

GIUSEPPE TARTINI

(1690–1770)

Sonata d3 for violin senza basso

Cantabile

Presto

Artist: Emlyn Ngai, violin

Concert Sponsors: Bob and Michele Axley, Frances Lozano

Program Notes

Thomas Baltzar singularly raised the level of violin playing in England, introducing highly advanced techniques for the time. A native of Lübeck, he settled in London, joining the King's Private Music at the time of Restoration, but succumbed to dissipation at an early age. His *Divisions on John, come kiss me now*, were published, along with some of his unaccompanied works, in John Playford's *Division Violinist* in 1684.

Heinrich Biber was well known in his lifetime as a violinist and composer of instrumental and sacred music. His fame was fairly widespread due to his many publications, but he later fell into obscurity until a revival began in the early twentieth century. A native of Bohemia, he spent the bulk of his career in Austria and is considered the leading exponent of the German school of violin playing of his time. A Biber manuscript discovered in the 1890's was a volume of fifteen violin sonatas and a *Passacaglia* for unaccompanied violin. The dedication page, to the Archbishop of Salzburg, states that the sonatas are "consecrated to the honor of the Sacred Mysteries," that is, the fifteen events in Mary's life that constitute the Catholic Rosary. *The Annunciation* concerns the angel Gabriel telling the Virgin Mary that she would conceive and become the mother of Jesus, the Son of God. A free prelude is followed by an aria theme with variations on a repeated bass line, concluding with a kind of epilogue. Some interpret the rapid notes in the brief *Finale* as suggesting the fluttering of the angel's wings.

Johan Helmich Roman, the "Swedish Handel," made a major contribution to the unaccompanied violin

literature in the form of his *Assagi*, unpublished until the twentieth century. They show a deep understanding of the technique and capabilities of the violin, even though Roman himself was not known as a violinist.

Nicola Matteis made a great impression on contemporary listeners in London: "I heard that stupendous Violin Signor Nicholao...whom certainly never mortal man exceeded on that instrument: he had a stroake so sweete, & made it speake like the Voice of a man..."

He introduced a new bow-grip technique and championed a variety of virtuosic bow techniques that had been unknown up to that point in England. Matteis was also a brilliant guitarist, and apparently made his living as a popular teacher of both instruments. His son Nicola also played violin and left a handful of compositions but was best known for his ballet music for the Hapsburg court.

Telemann's vast catalogue of instrumental music ranges from suites using large orchestral forces to a number of works for a single non-keyboard instrument. In 1735, while serving as Kantor in Hamburg, he published sets of fantasias for solo gamba, flute, and violin. Telemann was an accomplished violinist but was modest about his abilities. His *12 Fantasias for Violin without Bass* amply demonstrate his ability to conceive complete music without the support of an independent bass line. From *Fantasia No. 9 in B Minor* we will hear the *Vivace* paired with the concluding gigue, marked *Allegro*.

ΔΔ Chamber Concert | Foyer Concert - Monday (cont.)

Telemann's godson, Carl Philipp Emmanuel Bach, wrote of his father Johann Sebastian that "In his youth, and until the approach of old age, he played the violin cleanly and penetratingly...He understood to perfection the possibilities of all stringed instruments. This is evinced by his solos for the violin and for the violoncello without bass." Composed around 1720 in Cöthen, J.S. Bach's *Sei solo a Violino senza Basso accompagnato* consists of six works: three Sonatas and three Partitas. The three Sonatas each include a fugue, and in the third sonata, the challenge of presenting counterpoint in multiple voices with a single instrument is met head-on. Double, triple, and quadruple stopping produces the chords necessary to include all the voices. Partitas (a term synonymous with suite) all include the traditional French dance suite movements usually anchored by a *prelude*. From the Partita in B Minor, the *Allemande* is a moderate dance in duple meter, with a short upbeat. The *Courante* is derived from the French *courir* (to run)

and is in quick triple time. Both of these movements are paired with a *Double*, or variant.

It has been difficult for historians to date the many unpublished manuscripts of Giuseppe Tartini because he constantly altered and revised his own violin music. He is one of the most influential violinists of all, having increased the sophistication of the instrument's technique, especially with regard to bowing. Largely self-taught, he established an important violin school in Padua and wrote well over a hundred concertos for the violin. Later in life he established himself as an important theorist and philosopher, publishing, among others, an influential treatise on ornamentation, *Traité des Agréments de la Musique*. Although his most famous work is the "Devil's Trill" sonata, he also wrote a number of violin sonatas *senza basso* (without bass accompaniment) which demonstrate his innovative genius and ability to create a complete musical entity for his instrument alone.

—Allen Whear

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OCT. 12/13, 2019 - ASCENDENCE

BATES • STRAVINSKY • BEETHOVEN - Jon Nakamatsu, Piano

NOV. 2/3, 2019 - HORIZONS

SALONEN • DVORAK - Nigel Armstrong, Violin

FEB. 1/2, 2020 - CATHARSIS

MAHLER SYMPHONY NO. 5

MAR. 1, 2020 - FAMILY CONCERT

MAR. 28/29, 2020 - METAMORPHOSIS

MONCAYO • SAINT SAENS • MASSANET • PROKOVIEV

MAY 2/3, 2020 - RAPTURE

LULLY • DENZA • VIVALDI • ORF - Cabrillo Syphonic Chorus

JUNE 6, 2020 - POPS CONCERT

△ Chamber Concert

Afternoon – Monday

Christmas at All Saints'

July 15 and 22, 2:30 PM, All Saints Church

Dolores and Ninth, Carmel

JOHANN SEBASTIAN BACH

(1685–1750)

The Christmas Oratorio, BWV 244

PART FOUR – FOR NEW YEAR'S DAY

No. 36 Chorus: Fallt mit Danken, fallt mit Loben

No. 37 Evangelist: Und da acht Tage um waren

No. 38 Recitative (Bass): Immanuel, o süßes Wort"

Arioso (Chorale-Soprano): Jesu, du mein liebstes Leben

No.39 Aria (Soprano): Flösst, mein Heiland, flösst dein Namen

No. 40 Recitative (Bass): Wohlan, dein Name soll allein

Arioso (Chor-Sopran): Jesu mein Freud und Wonne

No. 41 Aria (Tenor): Ich will nur dir zu Ehren leben

No. 42 Chorale: Jesus richte mein Beginnen

PART FIVE – FOR THE 1ST SUNDAY IN THE NEW YEAR

No. 43 Chorus: Ehre sei dir, Gott, gesungen

No. 44 Evangelist: Da Jesu geboren war zu Bethlehem

No. 45 Chorus: Wo ist der neugeborne König der Juden?

Recitative (Mezzo): Sucht ihn in meiner Brust

No. 46 Chorale: Dein Glanz all Finsternis verzehrt

No. 47 Aria (Bass): Erleucht auch meine finstre Sinnen

No. 48 Evangelist: Da das der König Herodes hörte

No. 49 Recitative (Mezzo): Warum wollt ihr erschrecken?

No. 50 Evangelist: Und ließ versammeln alle Hohepriester

No. 51 Trio (Soprano, Mezzo, Tenor): Ach, wann wird die
Zeit erscheinen?

No. 52 Recitative (Mezzo): Mein Liebster herrschet schon

No. 53 Chorale: Zwar ist solche Herzensstube

Artists: Andrew Arthur, director and organ; Mhairi Lawson, soprano; Meg Bragle, mezzo-soprano; Thomas Cooley, tenor; Dashon Burton, bass; Rebecca Mariman, echo soprano; Gonzalo Ruiz and Stephen Bard, oboe; David Wells, bassoon; Alicia Mastromonaco and Leslie Hart, horns; Cristina Zacharias, violin; Cynthia Keiko Black, viola; Eva Lymenstull, cello; Derek Weller, bass; Michael Beattie, harpsichord

Concert Sponsors: Forrest and Cynthia Miller

For notes on the Christmas Oratorio, see page 92.

△ Chamber Concert

Twilight Concert – Monday

Fire & Grace & Ice

July 22, 4:00 PM, Church in the Forest

3152 Forest Lake Road, Pebble Beach

JOHANN SEBASTIAN BACH Prelude in E Major
(1685–1750)

VASSAR CLEMENTS Lonesome Fiddle Blues
(1928–2005)

Trad. Swedish Bingsjö Långdans

Trad. Finnish Heaven's Polska

Trad. Swedish Lappa Skor

ERIC SAHLSTRÖM Stormyren
(1912–1986)

Trad. French Canadian Waltz of the Little Girls

OLOV JOHANSSON Astrid's Vals
(1966–)

Trad. Norwegian Hardanger Fiddle Solo

OLOV JOHANSSON Bisonpolska
(1966–)

Trad. Swedish Polska Efter Pelle Pettersson

OLOV JOHANSSON IPA Gubben
(1966–)

JOHANN SEBASTIAN BACH Largo from the Double Violin Concerto
(1685–1750)

ANDERS NORUDDE Konvulsionslåten
(1960–)

Artists: Edwin Huizinga, violin; William Coulter, guitar; Olov Johansson, nyckelharpa

Concert Sponsors: John and Sherry Chen, Joanne Taylor, Diane and John Young, Canning Properties Group

Program Notes

The Hardanger Fiddle, or in Norwegian – *hardingfele*, is a traditional stringed instrument used originally to play the music of Norway. In modern designs, this type of fiddle is similar to the violin, though with eight or nine strings (rather than four as on a standard violin) and thinner wood. Four of the strings are strung and played like a violin, while the rest, aptly named understrings or sympathetic strings, resonate under the influence of the other four.

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△△ Chamber Concert

Foyer Concert – Tuesday

Bach and The Viola

July 16 and 23, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

CHRISTOPHER HOSSFELD

(1980–)

Fantasie in C (2013)

Maestoso–Adagio–Maestoso–Allegro

(World premiere of the version for viola)

PAUL HINDEMITH

(1895–1963)

Sonata for Viola Solo, Op. 25 No. 1 (1922)

Breit Viertel

Sehr frisch und straff

Sehr langsam

Rasendes Zeitmass: Wild: Tonschönheit ist Nebensache

Langsam, mit viel Ausdruck

CAROLINE SHAW

(1982–)

in manus tuas (2009)

JOHANN SEBASTIAN BACH

(1685–1750)

Suite No. 3 in C Major, BWV 1009

Prelude

Allemande

Courante

Sarabande

Bourree

Gigue

Artist: Sarah Darling, viola

Concert Sponsors: James and Karen Tyler

Program Notes

I've always felt that the viola came into its full inheritance in the twentieth century. As virtuoso players began to represent the full breadth of the instrument's capabilities and commission a variety of works, we began to really see, for the first time, just how rich the world of the viola could be. An instrument which is too small, proportionally, to

coax an acoustically "ideal" sound out of its strings, it retains an intensely vocal quality as a result. It may not resonate with a Platonically pure tone, but it can croon, gasp, whisper, sob, hum, groan, scream, crackle, and sing. Very few musicians start on the viola; many migrate. Once they discover the sound-world waiting for them, they stay.

As it happens, the *Bach C Major Cello Suite* that anchors this program was the first piece I ever played on the viola. I picked up the instrument, played that iconic downward scale, and never looked back. A world of high-pitched violin frequencies had just gotten swapped for a wonderfully rich and complicated voice. It was also the first Bach of my life, and I remember my teacher challenging me to map out the phrases. Next week I returned to her with more questions than answers, and a "map" that incorporated big phrases, medium-sized ones, and little micro-phrases that seemed to exist everywhere like a gigantic unfolding fractal.

Hindemith was one of the next composers I got to explore as a newly-minted violist, and it was immediately clear both how much he owed to Bach and how much this twentieth-century composer had pushed the viola forward as a solo instrument. There's a wildness and a freedom in playing Hindemith, a sense that you're looking at Bach's mathematically rigorous world and twisting it, deliciously.

This program is designed as a dialogue between the joy and grace of the *C Major Suite* and the anguish and ferocity of the *Sonata Op. 25 No. 1*. The element that they have in common is power: physical and emotional power. Two twenty-first century works written by composers I'm fortunate to count as colleagues complete the conversation.

Christopher Hossfeld's *Fantasie in C* was written, as the composer says, "in response to the solo cello suite in C Major by J.S. Bach." Originally composed in 2013 for solo cello, it is receiving its premiere performance as a work for viola; appropriate in a program where the Bach will also be played on viola! I've known Christopher since the mid-nineties and have had the honor of premiering several of his works. He's a deep and careful thinker whose music is often informed by mathematical structures like the Fibonacci sequence and the Golden Section that can give it a uniquely organic shape. This prelude-before-the-Prelude unspools elements similar to those that will eventually surface in the Bach, musing on them and letting them create a story of their own.

Rather than proceed on to the Bach, we rewind back to 1922, for Paul Hindemith's *Sonata Op. 25 No. 1* – the premiere of which was given in March of that year by the composer. I love to think of Hindemith as a Baroque composer born in the "wrong" era, and one of the reasons for that is that he's such a dedicated performer-composer, constantly playing his own works. But he was also devoted to the works of Bach.

The Hindemith Sonata unfolds in five tightly wound movements. Raw dissonance in the first explodes into a "rage aria" of sorts in the second. The third paints a desolate picture, and the unhinged fourth (the famous movement where he declares "beauty of tone is of secondary importance") is nothing less than an iconic moment in the history of viola writing. The fifth movement picks up in character and effect where the third left off; becoming even more intimate and mournful.

Caroline Shaw's *in manus tuas* is a work that moves beautifully forward from the stillness and desolation at the end of the Hindemith, using silence as a gift. Caroline writes: "*In manus tuas* is based on a 16th century motet by Thomas Tallis. While there are only a few slices of the piece that reflect exact harmonic changes in Tallis' setting, the motion (or lack of) is intended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut."

And so, after an elemental prelude, a catastrophic utterance, and a restorative meditation, we're well "tuned" to receive what the *Bach Cello Suite No. 3 in C Major* has to offer. From the confidence and might of the prelude, to the elegance of the *Allemande* and the sheer delight of the *Courante*, from the weight of the *Sarabande* to the lightness of the *Bourees* and the turbocharged *Gigue*, every moment of this piece comes alive when it is asked to by performer, listener, or both. I always imagine Bach with these pieces; a violinist writing works for the cello – how could he have resisted the urge to play them on the viola?

– Sarah Darling

△△ Chamber Concert

Afternoon – Tuesday

English Ayres for the Theatre

July 16 and 23, 2:30 PM, All Saints Church

Dolores and Ninth, Carmel

The First Musick:

HENRY PURCELL

(1659–1695)

Curtain Tune (from Timon's of Athens)

Rondeau Minuet, Aire, Jigg (from the Gordian Knot Unty'd)

The Tempest:

MATTHEW LOCKE

(c.1621–1677)

Curtain Tune

JAMES HART

(1647–1718)

Adieu to the Pleasures and Follies of Love

MATHEW LOCKE

(c.1621–1677)

Rutick Air

HENRY PURCELL

(1659–1695)

Dear Pretty Youth

From *The Fairy Queen*:

Come all ye Songsters

Prelude

One Charming Night

Hush, no more

Dance for the Followers of Night

The Second Musick:

HENRY PURCELL

(1659–1695)

Slow Aire (the Distressed Innocence) &

Hornpipe on a Ground (The Married Beau)

The Judgments of Paris:

DANIEL PURCELL

(1664–1717)

Mercury's aria: From Olympus, I come

JOHN ECCLES

(1668–1735)

Symphony & Venus' aria: Nature
framed thee sure for loving

DANIEL PURCELL
(1664-1717)

Paris' aria: I yield, take the Prize

The Third Musick:

HENRY PURCELL
(1659-1695)

Rondeau Hornpipe (Abdelazar)

King Arthur:

HENRY PURCELL
(1659-1695)

Chaconne: How Happy the Lover –
For Love, every Creature is formed by his Nature

Artists: Virginia Warnken Kelsey, soprano; Andrew Fuchs, tenor; Jonathan Woody, baritone;
Stephen Bard, oboe; Edwin Huizinga, Adriane Post, violin; Sarah Darling, viola; Paul Dwyer, cello;
Dan Swenberg, lute; Dongsok Shin, harpsichord

Concert Sponsors: Dr. and Mrs. James C. Fraser, The Peter and Jackie Henning Fund of the Community Foundation for Monterey County

Music and poetry have been acknowledged sisters, which walking hand in hand, support each other. As poetry is the harmony of the words, so music is that of notes; and as poetry is a rise above prose and oratory, so is music the exaltation of poetry. Both of them may excel apart, but sure they are most excellent when they are joined, because nothing is then wanting of their perfections: for thus they appear like wit and beauty in the same person.

– Henry Purcell (introduction from the Prophetess or Dioclesian)

Program Notes

Music played an important role in Restoration theater. Every theater had an orchestra of 12-30 musicians: a string band, harpsichord and lute, and oboes and/or trumpets, as occasions demanded or budgets permitted. An orchestra provided music to entertain the assembling audience: the First and the Second Music, an overture in the French manner or a Curtain-tune, dances, Act-tunes (music between the acts), and songs. The drama could also be partially or entirely sung, in the manner of Italian opera or the French *Tragedies lyriques*. English audiences, however, clearly preferred their drama spoken – not unlike the today's Musical. Some audience members would come just to hear the opening suites of the First and Second music. If an audience member left before the raising

of the curtain, he/she could recoup the price paid for the ticket – a nice way to game the system, but likely not the policy of Carmel Bach Festival, so don't think about it!

The English did not take to fully sung opera easily. Music history has taken a rather dim view of this, seeing opera as one of the highest forms of music. Looking from this point of view – tracing a line from Monteverdi through Mozart, culminating in Wagner – is anachronistic and unfair. While Purcell did compose a fully sung opera *Dido and Aeneas*, he composed his semi-operas later in his career, evidently not finding them inferior. The English compromise of mixed singing/music and speaking had a long and

AA Chamber Concert | Afternoon – Tuesday (cont.)

well-established tradition: the Masque. Most of the early attempts at opera in England owe much to the Masque's tradition of fully integrating music, dance, stage machinery and effects, and spoken drama. Debates about the artificiality of mixing music and drama continued through the 17th and 18th centuries. In 1710, Lord Landsdowne saw the mixture as a way to "touch every sense and please every palate." In 1692, Peter Motteux wrote "experience has taught us that our English genius will not relish that perpetual singing... our English gentlemen, when their ear is satisfied, are desirous to have their minds pleased, and music and dancing, industriously intermixed with comedy and tragedy." Roger North, writing a few decades later, after the establishment of Handel and the Italian opera, took a contrary view to the mixture of spoken and musical practice: "They break unity and distract the audience: some come for the play and hate music, others come for the music and the drama is a penance to them and scarce any are well reconciled to both."

Besides the practical use of music to entertain the assembling audience and as transitional material between acts or during a scene change, music could create and heighten many a dramatic moment. A light song, usually about sex or politics, was a ubiquitous feature in comedies. In dramas like the *Fairy Queen*, the music creates the magical nighttime atmosphere inspired by the fairy world of Shakespeare's *Midsummer Night's Dream*. Likewise, the Curtain-tune from Locke's *Tempest* evokes the calm sea voyage and subsequent violent storm that precede the play's drama.

Our recital is a chance to hear some of the wonderful music that was composed for long since forgotten plays, as well as a selection from Purcell's two most famous semi-operas: *The Fairy Queen* and *King Arthur*.

–Daniel Swenberg



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Bass-baritone soloist Dashon Burton



Young Artists' Showcase Director Barbara Priest, 2018 Showcase Honoree Max Afifi, and Festival Artistic Director Paul Goodwin

△△ Chamber Concert

Foyer Concert – Wednesday

Bach and the Lute

July 17 and 24, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

Pour la Luth— a pastiche suite from our main characters

JOHANN SEBASTIAN BACH Prelude & Vite (from BWV 995)
(1685–1750)

ADAM FALCKENHAGEN Largo (from Sonata IV, opus 1)
(1697–1754)

SYLVIVS LEOPOLD WEISS Bourrée (from Sonata 30, SC 353)
(1687–1750)

Aufs Lautenwerck

J.S. BACH Prelude, Fugue, and Allegro BWV 998

"Something extra fine in the way of Music was going on"

SYLVIVS LEOPOLD WEISS Duet in C Major
(1687–1750)
Andante
Allegro
Largo
Tempo di Minuetto

Artists: Daniel Swenberg, lute; Dongsok Shin, lautenwerck

Concert Sponsors: Arnold and Dianne Gazarian, Valera Lyles

Program Notes

Bach and the Lute? Why the question mark? To make a long story short, the so-called lute works of J.S. Bach are not exactly lute works. While he did write for the lute of his day (St. Matthew and St. John Passions and the Trauerode), the Suites known today as Bach's lute works (BWV 995–1000) have a more complicated story. They did not work well (sometimes not at all) for the solo lute of Bach's day. It is possible, as researcher André Burguete suggests, that they were written for a

different type of lute and Bach may have invented a variety of *scordature* (unusual tunings) to create them. There were a couple of lutes of the *Angelique* variety in his estate. But this is not the prevailing opinion on these works. It would seem most were intended to imitate the lute's range and timbre and to be played on the gut-strung harpsichord or lautenwerck. Lute players associated with Bach made a couple of attempts to arrange these "lute pieces" into

tablature – musicians such as Adam Falckenhagen and J.C. Weyrauch. These transcriptions are very much arrangements. It seems that through a combination of misunderstandings and lobbying efforts of guitarists and 19th-century musicologists, BWV 995–1000 acquired their “Lute” designation.

Today, we offer a chance to compare the lute and lautenwerck. The program begins with a cobbled together suite of Bach and his lute contacts. Adam Falckenhagen was the arranger of BWV 995, an arrangement Bach himself made of the C-Minor Cello Suite, BWV 1011. In his *Largo*, Falckenhagen's style couldn't be more different from Bach's moody *Sturm und Drang*. Galant passages alternate in a piece seemingly more about sonority than counterpoint. The set ends with a marvelous perpetual motion *Bourrée* from the most important lutenist of his age, Syvius Leopold Weiss. From there, the lautenwerck picks up the mantle, with Bach's *Prelude, Fugue, and Allegro* BWV 998

In 1739, Johann Elias Bach (J.S. Bach's nephew and personal secretary) wrote of “something extra fine in the way of music” going on in the Bach household. “My honored cousin from Dresden [Wilhelm Friedemann Bach, J. S. Bach's eldest son] who was here for over four weeks, made himself heard several times at our house with the two famous lutenists, Mr. Weise and Mr. Kropfgans. This is likely the occasion where J.S. Bach heard Weiss' *A Major Sonata*, to which he added a violin *contrapartie* and perhaps some extra movements, creating the large sonata for violin and obbligato harpsichord known as BWV 1025. It is also likely that Weiss' duets featured into this extra-fine music making.

Sylvius Weiss was the most influential lutenist of his day. He was also the highest-paid instrumentalist at the most prestigious orchestra in Europe at the court of August II in Dresden. He composed more than 800 works for solo lute. He also composed between 16-30 ensemble works, most of which have been lost. In the Dresden manuscript (one of the 2 most important collections of his work), there are 7 ensemble entries:

concerti and duos. Only the Concerto in C Minor by Sylvius' brother Sigismund survives with all the parts. The other works only retained a slow lute part. Next to three of the duets, there are remarks in pencil about the missing duet parts also being transcribed for the harpsichord. In the case of this recital, we will be performing the reconstructions of the late-lutenist Charlie or Karl Ernst Schöder (1958–2003). His reconstructions are very convincing and the result of over a decade of work and experimentation. The duets are for equal lutes, alternating soloist and accompanying textures. By combining these themes and accompaniments, Charlie was able to solve the puzzle of the missing part very convincingly. The Weiss duets are something “extra fine” and they will allow you to compare the sounds of the lute and the lautenwerck.

–Daniel Swenberg

An estate inventory is necessarily a cold, dry listing of one's earthly possessions. And yet, in the case of J. S. Bach's, prepared after his death in July 1750, such a list gives tantalizing hints of his professional and family life. Category VI lists 19 instruments, eight of them keyboards, and of those, two are *lautenwercks* or lute harpsichords. Despite Bach's apparent fondness for this instrument, no examples survive from the baroque period – only written descriptions.

What is a lautenwerck? It is simply a type of harpsichord, with primarily gut instead of metal strings. Jakob Adlung (1699–1762), in his *Musica mechanica organoedi* (1726), described it as “the most beautiful of all keyboard instruments after the organ...because it imitates the lute, not only in tone quality, but also in compass and delicacy.” Johann Friedrich Agricola (1720–1774) in an annotation to this work added, “The editor of these notes remembers having seen and heard a *Lautencavicymbel* in Leipzig in about 1740, designed by Mr. Johann Sebastian Bach and made by Mr. Zacharias Hildebrand, which was smaller in size than a normal harpsichord but in all other respects similar. It had two choirs of gut strings, and a so-called little octave of brass strings. It is true that

AA Chamber Concert | Foyer Concert – Wednesday (cont.)

in its normal setting (that is, when only one stop was drawn) it sounded more like a theorbo than a lute. But if one drew the lute-stop (such as is found on a harpsichord) together with the cornet stop [the 4' brass stop undamped], one could almost deceive professional lutenists."

The double manual lautenwerck used in today's performance was built by Anden Houben of Tuscaloosa, Alabama in 1997. The instrument has 56 notes, GG to d3, on keyboards with ebony covered naturals, bone topped sharps, and arcades of carved pearwood. The case is steam bent poplar, and the soundboard is sitka spruce with a lute-style rose carved directly into the board. The chinoiserie decoration was executed by Pamela Gladding of Bloomsburg, PA. Her botanically themed design covers the interior of the lid, the keywell, and jackrail,

using bronze powders, and gold and silver leaf in the 18th century manner. The instrument is strung in a combination of gut and silver-wound fiber core tied to the bridges. It is double strung GG – f#1, and single strung to d3. Both keyboards pluck the same strings, the upper closer to the nut producing a nasal contrast to the lower keyboard's more fundamental tone. Stop levers protruding from above the keyboards allow the performer to engage and disengage the partial second choir of strings, pitched in octaves from GG to Bb, and in unison from B to f#1, and available only on the lower manual. Additionally, a buff stop can be engaged, playable from either manual. The lower manual also slides forward or back, engaging and disengaging the dampers, offering interesting performance possibilities that mimic the lute.

– Dongsok Shin

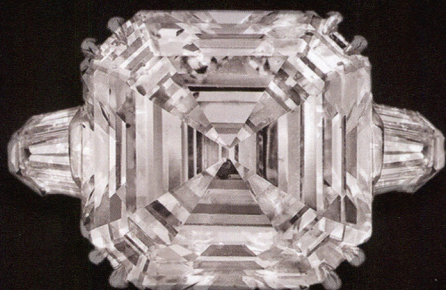
This lovely instrument, used in today's performance, is generously loaned by Christine and Jerry Baker who, interestingly, own two (or 20%) of the ten lautenwercks made by Anden Houben!



Dongsok Shin and Daniel Swenberg



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△△ Chamber Concert

Afternoon – Wednesday

A Century of Venice

July 17 and 24, 2:30 PM, All Saints Church

Dolores and Ninth, Carmel

JOHANN ROSENMÜLLER Sonata Decima à 5 in F Major
(1619–1684)

GIOVANNI BATTISTA FONTANA Sonata Seconda a violino solo
(1589–1630)

ANTONIO VIVALDI Trio Sonata in A Major, Op. 1, No. 9, RV 75
(1678–1741)
Preludio: Allegro
Adagio
Allegro
Corrente: Presto

DOMENICO GABRIELLI Ricercar for Violoncello solo
(1659–1690)

BIAGIO MARINI *Passacaglia* from Sonata a tre, Op. 22
(1594–1663)

JOHANN ROSENMÜLLER Sonata Ottava à 5 in E Minor
(1619–1684)

DARIO CASTELLO Sonata Decima Quinta à 4
(1602–1631)

Artists: Johanna Novom, Evan Few, violin; Kyle Miller, Joseph Tan, viola; Eva Lymenstull, cello; Daniel Swenberg, lute; Dongsok Shin, harpsichord

Concert Sponsor: Katharine Comstock, Gail and Stan Dryden

Program Notes

Northern Italy was rich in musical developments in the critical years of the sixteenth and seventeenth centuries culminating in what we now call the baroque style. Venice, which prided itself on its political independence from Rome, was especially important as a center of music publishing beginning in the 1530s. Remarkable innovations in all forms of music radiated especially from the Cathedral of San Marco in the heart of Venice. Instrument making flourished and specialized instrumental virtuosity was cultivated while Monteverdi and others developed opera into an art form that endures to this day.

Stylus phantasticus, [fantastic style] is suitable for instruments. It is the most free and unrestrained method of composing; it is bound to nothing, neither to words nor a melodic subject; it was instituted to display genius and to teach the hidden design of harmony...it is divided into those that are commonly called fantasias, ricercatas, toccatas, sonatas.

So wrote the German Jesuit theoretician Athanasius Kircher in his *Musurgia universalis* in 1650 to describe a musical trend that had been growing from the start of the century and the music of Monteverdi. Instrumental music was on the rise, and what would be called the baroque style was rapidly developing. As codified in the next century by Mattheson, the "fantastic style" is both a way of composing and a way of performing: the music either sounds or is actually improvised. Italian composers such as Merula and Frescobaldi pioneered this liberated approach to instrumental style but its seismic effects spread northward in the following decades, as evidenced by the violin music of Biber and Schmelzer, and the brilliant keyboard works of Buxtehude. Echos of the style can be said to be found in the contrapuntal works of J.S. Bach.

The focus of today's program remains on the Italian roots of the *stylus phantasticus* in a variety of combinations from a time when instrumentation was more flexible; i.e. a recorder or violin may take

a soprano part in a chamber music performance depending on the forces at hand. Whoever may be playing, the common goal is to keep the emphasis on imagination and virtuosity.

Johann Rosenmüller was born and educated in Germany. After graduating from the university of Leipzig, he taught there and was appointed organist at the St. Nicholas Church. In this century before J.S. Bach, he was poised to become the next Kantor at St. Thomas Church, but scandal and imprisonment derailed his career. He escaped to Venice, first working as a trombonist at San Marco and later holding a position at the Ospedale della Pietà, starting coincidentally in the year of the birth of its future master, Antonio Vivaldi. Both the *Sonata Decima à 5* and the *Sonata Ottava à 5* show the strong influence of Italian *stylus phantasticus*, and are from a collection of sonatas published in Nürnberg in 1782.

Fontana is considered, along with Marini, one of the early masters of the sonata. Little is known of his life, other than that he was a violinist born in Brescia, worked in Venice and Rome, and died, apparently of the plague, in Padua. The *Sonata seconda* is for a soprano instrument and continuo, and as such would be played on the recorder, cornetto, violin, etc. It conforms to the *stylus phantasticus*, with a continuous flow of contrasting sections and moods and is from a large collection of his sonatas published posthumously in Venice in 1641.

No one is more closely associated with Venice than Antonio Vivaldi. As a young violinist he occasionally performed in San Marco, but it was his appointment as maestro di violino at the Ospedale della Pietà, one of Venice's four church-run orphanages, that established his career and set the pattern for his enormous output of instrumental works for all kinds of instruments, not just the violin. The influence of his published concertos was felt throughout Europe, notably by a young J.S. Bach. Vivaldi's first published instrumental music was a set of trio sonatas for two

△△ Chamber Concert | Afternoon – Wednesday (cont.)

violins and continuo, *Sonate da camera* a 3, published in Venice in 1705 and then in Amsterdam in 1715. The Trio Sonata in A Major follows the example of Corelli's *sonata da camera*, with distinct contrasting movements incorporating dance forms.

In Bologna, a hundred miles to the southwest of Venice, the cello was first cultivated as a solo instrument a half century before the Suites of J.S. Bach. Domenico Gabrielli was a leading cello virtuoso and his sonatas and *ricercare* for his instrument constitute an early landmark in the literature, forward-looking in their technical challenges and range of expression. He also composed a number of operas and other chamber music works which often highlighted the cello. Just as Venice's Cathedral of San Marco inspired many forms of music, it has been suggested that the acoustics of the vast Cathedral of San Petronio in Bologna inspired composers working there to focus their attention to a more prominent role for bass instruments such as the cello.

Biagio Marini was born in Brescia and was employed as a violinist in the cathedral of San Marco in Venice, where he likely worked with Monteverdi. He was

a great innovator in string technique, introducing violin chords and special effects such as tremolo and scordatura in his many published works. He spent many years in Germany, where his advances in violin technique and composition of sonatas and other forms were influential and helped spread the effect of the *stylus phantasticus*. Much of his published music has disappeared, but his dark, mournful *Passacaglia* from opus 22 was published in Venice in 1655.

The Venetian Dario Castello's biography is a mystery. He was a wind player who worked in the circle of Monteverdi. His dates are not known, although some believe he perished in the plague of 1630. His title is listed as *Musico Della Serenissima Signoria di Venetia in S. Marco, & Capo di Compagnia de Instrumenti*, on the title page of the second volume of *Sonate concertante*, (1644). This volume contains today's concluding work, the *Sonata Decima Quinta à 5*. This work doesn't emphasize individual virtuosity but contrasts slow, harmonically rich homophonic sections with fugal passages that feature all of its parts equally.

–Allen Whear



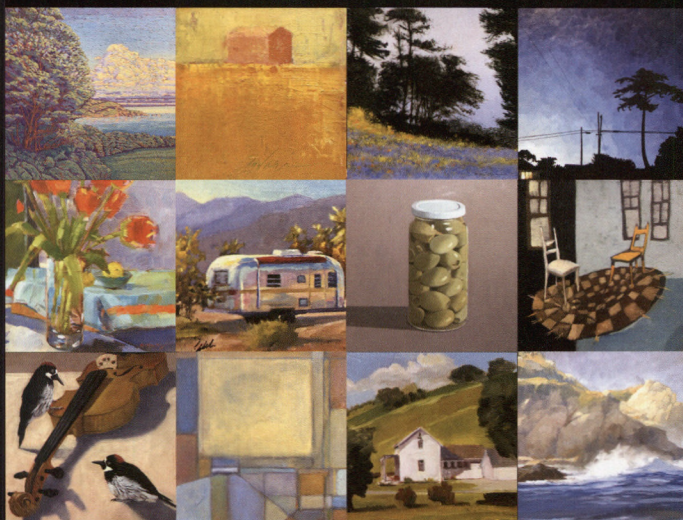
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△ Chamber Concert

Twilight Concert – Wednesday

Women of Influence

July 17, 5:00 PM, Church in the Forest

3152 Forest Lake Road, Pebble Beach

WOLFGANG AMADEUS MOZART

(1756–1791)

Sonata in E Minor, K.304 (1778) for violin and fortepiano

Allegro

Tempo di menuetto

Dans un bois solitaire, K.308 (1778)

Das Veilchen, K.476 (1785)

Abendempfindung, K.523 (1787)

Als Luisa die Briefe, K.520 (1787)

Mhairi Lawson, *soprano*

Sonata in B-flat Major, K454 (1784) violin and fortepiano

Largo-Allegro

Andante

Allegretto

Artists: Mhairi Lawson, *soprano*; Peter Hanson, *violin*; Andrew Arthur, *fortepiano*

Concert Sponsors: Denis and Anne Cardone, Richard and Nancy Griffith, Steve and Betsey Pearson

I think that a woman who has talent plays with more expression than a man. –LEOPOLD MOZART

Program Notes

There is no doubt that the women in Mozart's life – his mother, sister, wife Constanze, and various divas and virtuosi with whom he may have had dalliances – had significant influence on him as a person and as a musician. Throughout his early years, the family went on extended tours to England, France, and Italy (although the mother was left behind from the latter). But in 1777 Wolfgang left Salzburg accompanied only by his mother, first to Mannheim and ultimately to Paris. It was in Mannheim, having been inspired by some examples by Joseph Schuster that he had encountered in Munich, that Mozart began a set

of six sonatas for violin and piano for the Electress Maria Elizabeth. These sonatas (K. 301–306) are sometimes called the “Palatine” sonatas. Four of them were completed in Mannheim, but perhaps the most arresting of them, the *E Minor Sonata*, K.304, was not written until the following summer, in Paris. Mozart's mother, Anna Maria (née Pertl) was born in 1720 and grew up in relative poverty. After marrying Leopold Mozart she gave birth seven times; only two of the infants, Nannerl and Wolfgang, survived. She is rarely mentioned as a strong influence on Wolfgang compared with that of his famous father, but family



correspondence indicates that her loving disposition and her tolerance of her husband's overbearing nature surely held the family together.

Mozart's time in Paris was not the happiest. His mother became gravely ill and died of an undiagnosed illness in his presence. The tragic mood of the *E Minor Sonata*, his only violin sonata in the minor mode, might be ascribed to these conditions, and it is remarkable how much drama and pathos is expressed in this intimate, concise form. Even the *Menuetto* has a solemn character relieved only by the *Trio* in E Major, described by Alfred Einstein as "a brief glimpse of bliss."

During his stay in Mannheim, Mozart became close to the Wendling family, who provided meals and a piano with which to compose. The patriarch, Johann Baptiste Wendling, was one of Europe's greatest flute players, and it was he who inspired Mozart's flute concertos.

According to Mozart's mother, Wendling loved Mozart "like a son." Wendling's daughter, Elizabeth Auguste ('Gustl') was a singer admired also for her piano playing and great beauty. She was the mistress of the local Elector, and at one point nearly married J.C. Bach. It was for Gustl that Mozart composed two ariettes, including *Dans un bois solitaire* (In a Lonely Wood), to French texts which she had chosen. It tells the story of a young man's fateful encounter with Cupid. The French language wasn't Mozart's favorite for vocal settings. It was also during his stay in Mannheim that Mozart fell in love with the young soprano Aloysia Weber. Although she would be cast as the first Donna Anna in *Don Giovanni*, it was Aloysia's sister Constanze, who would eventually become Frau Mozart.

It is not known for whom *Das Veilchen* (The Violet) was written. It is Mozart's only setting of a text by Goethe. It is in the form of a dramatic scene, and anticipates the great song cycles of Schubert to come. *Abendempfindung* (Evening Thoughts) came two years later. Little need be said about Mozart's sublime meditation on death, a setting of the poem by Johann Heinrich Campe.

During his Vienna years Mozart counted among his most intimate friends the Jacquin family. Even at the height of his success in Prague with *Don Giovanni*, Mozart longed for Vienna, particularly for the company of the Jacquins. Gottfried von Jacquin was a singer and composer, and his sister Franziska took piano lessons from Mozart and for whom he composed his "Kegelstatt" Trio, K. 498. Mozart composed two songs in 1787 for Gottfried. *Als Luisa die Briefe ihres ungetreuen Liebhabers verbrannte* (When Luise burned the letters of her unfaithful lover), K. 520, was one of these songs, and stands apart for its text having been written by a woman, Gabriele von Bamberg (1766–1839), a Viennese poet whose works were also set by Schubert. The song is a dramatic scene in operatic style, with recitative-like declamations and rapidly undulating notes in the piano that suggest the licking flames of the burning letters as well as the rage of the woman scorned.

Mantuan violinist Regina Strinasacchi (1764–1839) was educated at the Ospedale della Pietà in Venice, where Vivaldi taught in the previous century. She eventually married cellist Johann Conrad Schlick and settled with him in Gotha, where they performed in the court orchestra. Her playing was greatly admired by Mozart and his father, who later heard her in Salzburg. "She plays no note without feeling, so even in the symphonies, she always played with expression." She was just 20 when she made her debut appearances in Vienna, and Mozart joined her for the second such performance, bringing a freshly composed sonata (K. 454) to play together. Written at a time of peak productivity for Mozart in April, 1784, he had not had time to write out the piano part prior to the performance, although the piece was fully worked out in his head. Through his opera glasses, Emperor Joseph II observed that Mozart had only blank sheets of paper on his music rack. Mozart's respect for Strinasacchi and his delight in her partnership shows in the brilliance of the writing and the absolute equality of the piano and violin parts, obvious from the passionate conversation already taking place in the opening Largo and throughout the more lighthearted movements to follow.

–Allen Whear

△ Chamber Concert

Twilight Concert – Wednesday

Quartets in the Forest

July 24, 5:00 PM, Church in the Forest
3152 Forest Lake Road, Pebble Beach

WOLFGANG AMADEUS MOZART

(1756-1791)

Quartet in D Major, K. 575

Allegretto

Andante

Menuetto: Allegretto

Allegretto

LUDWIG VAN BEETHOVEN

(1770-1827)

Quartet in E-flat Major, Op. 74, "Harp"

Poco adagio-Allegro

Adagio ma non troppo

Presto

Allegretto con Variazioni

Artists: Peter Hanson, Emlyn Ngai, violin; Kyle Miller, viola; Paul Dwyer, cello

Concert Sponsors: Alan and Christine Kemp, Robert S. Lyle, Lamont and Edie Wiltsee

Program Notes

The musical legacy of Frederick the Great, King of Prussia, is well known. Apart from his involvement in the seven Year's War and the Bavarian Wars of Succession, he favored social reforms inspired by the Enlightenment and was an avid flutist, surrounding himself at court with luminaries such as Quantz, Benda, and C.P.E. Bach. Upon his death he was succeeded by his nephew Frederick William, who continued the rich musical tradition at court. The big difference was that Frederick William played the cello, so the flute was out. He patronized a number of composers including Boccherini, Dittersdorf, and Haydn. Near the century's end he was entertained by a young Beethoven who would create a new genre, the duo sonata for piano and cello.

In 1789 Mozart made the long journey by coach from Vienna to Potsdam, on his own initiative, to seek

financial support from the music-loving King of Prussia. Along the way he stopped in Leipzig, where he played on Bach's organ in the Thomaskirche and was treated to a spontaneous performance of Bach's motet Lobet den Herrn, after which he remarked, "Now there is music from which a man can learn something."

It is not clear whether Mozart was actually received at court in Prussia. Nevertheless, he composed a set of three string quartets with the cello-playing king in mind. He composed them in the concertante style (unusual for Mozart), meaning the instruments each have melodic opportunities, thus hoping to flatter the king. The first of these so-called "Prussian" quartets, is the most serene and lyrical of the set, (Allegretto, a tempered liveliness, characterizes three of the four movements) and gives the cello ample opportunities to sing.

Beethoven had more success in Prussia when he replicated Mozart's journey from Vienna a few years later. He succeeded as a freelance musician, as Mozart hoped to do, but was plagued by financial struggles until the end of his life. Starting in 1809, Beethoven received an annuity guaranteed by a trio of benefactors: Archduke Rudolph, and the Princes Lobkowitz and Kinsky. Beethoven's tenth quartet, the first to appear separately and not part of a set, was composed in Vienna that summer, as was the "Emperor" Concerto in the same key.

This was a turbulent year for the Viennese, who endured bombardment and occupation by Napoleon's armies. Like so many of Beethoven's masterpieces from this period, the new quartet was first unveiled in the home of its dedicatee, Prince Lobkowitz. The work makes a deceptively serene impression from the start. The smooth introductory Adagio gropes for harmonic stability that is finally resolved in the Allegro, where it soon becomes clear what inspired the nickname "Harp": pizzicato triads imitate the opening chords. Perhaps modern ears take plucked strings for granted, but this must have been a very novel effect in its day. The movement builds to a climax with virtuosic, concerto-like

passages from the first violin. The highly lyrical Adagio *ma non troppo* (marked *cantabile*) has a long melodic flow varied by ornamentation. The movement ends very quietly (*espressivo morendo*, expressively dying away), setting up a dramatic scherzo, marked Presto. The key (C Minor) and rhythmic motive (3 long, one short note) are reminiscent of the Fifth Symphony, and the form is expanded to a five-part arch form (ABABA). The Trio (B), in C Major, is heard twice and is a tour de force of counterpoint. When the A section is heard for the third and final time, tension is added by keeping it *pianissimo* throughout, leading directly to the finale, *Allegretto con Variazioni*. This genial movement is the only example of a quartet that Beethoven concludes with variations. Never straying from the tonic key, the variations are usually repeated, and mostly stay in the same tempo until the energetic coda. The viola briefly gets the spotlight in a variation with triplets.

Beethoven once considered this quartet to be "for a small circle of connoisseurs," not to be performed in public. For once, it is a happy occasion to prove him wrong.

—Allen Wear



Emlyn Ngai

△△ Chamber Concert

Foyer Concert – Thursday

Bach a Cappella - All Roads Lead to Rome

July 18 and 25, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

GIOVANNI PIERLUIGI DA PALESTRINA Assumpta est Maria a 6
(1525–1594)

JOSQUIN DES PREZ Ave verum corpus
(c. 1450/1455–1521) Virgo Prudentissima

ORLANDO DI LASSO Tristis est anima mea
(1532–1594)

GIOVANNI PIERLUIGI DA PALESTRINA Super flumina Babylonis
(1525–1594)

TOMÁS LUIS DE VICTORIA Nigra sum sed formosa
(1548–1611)

CLAUDIO MERULO Vos qui reliquisti omnia
(1533–1604)

HEINRICH SCHÜTZ Selig sind die Toten, SWV 391
(1585–1672)

JOHANN JOSEPH FUX Ad te, Domine, levavi, K. 153
(1660–1741)

JOHANN KUHNAU Tristis est anima mea
(1660–1722)

JOHANN SEBASTIAN BACH Jesu, meine Freude, BWV 227
(1685–1750)

Artists: Jennifer Paulino, Molly Quinn, soprano; Virginia Warnken Kelsey, mezzo-soprano; Andrew Fuchs, Timothy Hodges, tenor; Jonathan Woody, bass-baritone

Concert Sponsors: Kevin Cartwright and Stephen Eimer

Program Notes

The present day use of the term a *cappella* possibly stems from a misunderstanding of the traditions of choral singing in the Renaissance. From the Italian meaning "in the style of the church," it was assumed that since choral writing by Palestrina and others did not specify instruments, it was meant to be sung unaccompanied. Such then it has come to mean any such vocal music. Today's program provides a broad survey of sacred motets from the great composers of the Renaissance, many having connections to Rome, and those leading to the work of J.S. Bach. Imagine these sounds filling iconic spaces from the Sistine Chapel to St. Thomas Church.

Palestrina personifies, more than any other composer, the perfection of polyphonic choral writing for the Roman Catholic Church. His vast output of masses, madrigals, and motets fulfilled the requirements of the Counter Reformation as he served several popes, and his mastery of counterpoint combined with effective expression ensured his reputation for centuries to come. Two of his more than 250 motets are featured today. *Assumpta est Maria a 6* is an Assumption motet with text and some melodic material derived from plainchant. It was published in a collection of motets for all occasions in 1593. *Super flumina babylonis* (By the waters of Babylon) was published in Palestrina's second book of motets in 1581 in Venice. The text is derived from Psalm 136, and Palestrina's poignant setting conveys the despair of the Israelites in exile.

There is much confusion over the biographical details of the great Renaissance composer Josquin des Prez. French by birth, he traveled widely and has been linked to posts in Paris, Milan, and Aix-en-Provence, among others. He was part of the papal choir in Rome

for a number of years and supposedly carved his name in the Sistine Chapel. Josquin's fame benefited from the advent of music printing; in fact, he was the first composer to have a publication devoted solely to his music, in 1502.

Ave verum corpus (Hail the true body), is but one of 61 known motets, and technically remarkable for the fifth part (*Altera vox*) being a perfect canon at a fifth from the tenor part.

Orlande de Lassus was one of the most highly regarded musicians in the sixteenth century. Born in what is now Belgium, he spent time in France and Milan before coming to Rome, where he preceded Palestrina as *maestro di cappella* of the Basilica of Saint John Lateran. Lassus composed hundreds of motets, in several languages, and these works above all others contributed to his universal fame. His emotionally charged setting of *Tristis est anima mea* (Sorrowful is my soul) was published in Paris in 1565. The text is from Gospel of St. Matthew and concerns Jesus addressing his disciples in the Garden of Gethsemane, part of his Passion.

The unquestioned master of the Spanish Renaissance is Tomás Luis de Victoria. After serving as a choirboy in Avila Cathedral, he traveled to Rome to complete his education, where he came into contact with Palestrina. After holding various important posts in Rome for some twenty years, he returned to his native Spain, where he spent the rest of his life, returning once more to Rome for an extended stay during which he attended Palestrina's funeral. His music is exclusively sacred, and noted for its deep mysticism, expressivity, and creative word-painting. Italian composer and organist Claudio Merulo is closely associated with the

△△ Chamber Concert | Foyer Concert – Thursday (cont.)

Cathedral of San Marco in Venice, where he served as organist for 27 years. He composed in all the genres of his time, including instrumental music, Italian madrigals, and sacred Latin motets such as *Vos qui reliquisti Omnia* (You who have left all things).

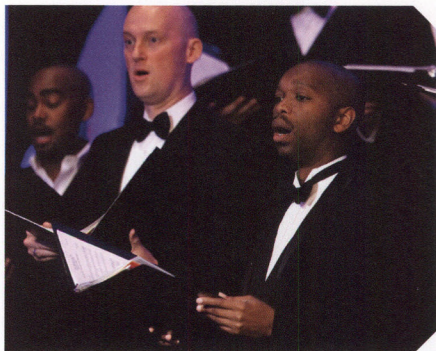
Heinrich Schütz is considered the first great German composer of the early baroque. He worked in Dresden for many decades but studied for a period of time with Monteverdi in Venice. He bridged the polyphonic style of the Italian Renaissance with more current trends, and was a master of expressively setting German texts. *Selig sind die Toten*, (Blessed are the dead) comes from a collection of motets entitled *Geistliche Chormusik*, published in 1648. The consoling text is derived from the Book of Revelation, and is included in many burial services.

Johann Joseph Fux spent most of his life in and around Vienna, serving several emperors and working for a period at St. Stephen's Cathedral. He traveled to Rome for study in 1700, where he absorbed the music of Palestrina. In his highly influential treatise on counterpoint, *Gradus Ad Parnassum* (1725), Fux pays tribute to Palestrina by codifying the rules of his style. His four-part motet *Ad te, Domine, levavi*, takes its text from the first verses of Psalm 25, spoken by David, professing his desire and dependence upon God.

J.S. Bach's predecessor as Kantor at St. Thomas Church in Leipzig, serving there for 21 years, was Johann Kuhnau, a highly regarded and composer and prolific composer, much of whose music has been lost. The five-part motet *Tristis est anima mea* (My soul is sorrowful) has been attributed to Kuhnau but this has not been confirmed. Written in the older polyphonic church style, it bears little relation stylistically to his other known works. Bach made an arrangement of the work with German text and incorporated it into a motet of his own. Like Orlando di Lasso's setting, the text is suitable for Maundy Thursday and concerns Jesus addressing his disciples in the Garden of Gethsemane.

By Bach's time, the cantata had largely superseded the motet in religious services, but there were still occasions, such as funerals, when motets were required. Six such works of Bach survive, all composed during his Leipzig period, but it is likely that many more have been lost. His longest and most complex motet, *Jesu, meine Freude*, was written for the funeral of the wife of Leipzig's postmaster in 1723. The eleven movements are arranged in a symmetrical, arch form, alternating verses of Johann Crüger's chorale tune and Johann Franck's words with biblical verses from St. Paul's Epistle to the Romans. The keystone of the work's structure is the sixth movement, a five-part double fugue beginning with the text *Ihr seid nicht fleischlich sondern geistlich* (You, however, are not of the flesh).

– Allen Wear



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CLASSICAL MUSIC FESTIVALS OF THE WEST 2019

△△ Chamber Concert

Twilight Concert – Thursday

Twilight in the Cathedral

July 18 and 25, 5:00 PM, San Carlos Cathedral
500 Church Street, Monterey

ANTONIO VIVALDI
(1678-1741)

Concerto in D Major for 4 Violins, Op. 3, No. 1
(from *L'estro armonico*)
Allegro
Largo e spiccato
Allegro

JOHN ECCLES
(1668-1735)

A Sett of Aires made for the Queen's Coronation (1702)
Overture
Trumpet Air
Minuet
Air
Jig
Roundo (sic)
Roundo
Air
Jig

GEORGE FRIDERIC HANDEL
(1685-1759)

Concerto in F Major for Organ & Strings, Op. 4, No. 5
Larghetto
Allegro
Alla siciliana
Presto

GOTTFRIED FINGER
(c.1655-1730)

Sonata in C for Trumpet, Violin and Continuo
Andante
Adagio
Andante
Adagio
Allegro

ANTONIO VIVALDI
(1678-1741)

Concerto No. 11 in D Minor for 2 Violins, Op. 3
(from *L'estro armonico*)

Allegro
Adagio e spiccato
Allegro
Largo e spiccato
Allegro

Artists: Robert Farley, trumpet; Emlyn Ngai, Gabrielle Wunsch, Evan Few, Joseph Tan, violin; Clio Tilton, viola; Paul Dwyer, cello; Derek Weller, bass; Michael Beattie, harpsichord; Andrew Arthur, organ, harpsichord, director

Concert Sponsors: Hersch and Shirley Loomis, Linda Zinn, Noland, Hamerly, Etienne & Hoss

Program Notes

Vivaldi's collection of concertos, entitled *L'estro armonico* (roughly translated as The Harmonic Inspiration) was one of the most influential publications of the eighteenth century, first appearing in print in 1711. Comprising twelve works of varying instrumentation (concertos for one, two, or four violins), an astonishing range of character, color, and form is achieved using only strings and continuo. J.S. Bach thought well enough of them to transcribe six for keyboard instruments. One of the least well-known, no. 1 of the set, is the *Concerto in D Major* for four violins.

The opening *Allegro* is a brilliant concert starter, featuring the violins in different combinations with linking passages from the cello. The *Largo e spiccato* contrasts stark unison passages with lyrical introspection from two of the violin soloists, and the concluding *Allegro* is an infectious gigue.

The *Concerto in D Minor*, Op. 11, No. 3, is one of the most unusual of the set. It features two solo violins and a solo cello, outwardly the same design as a Corelli *Concerto Grosso*. But within this work there are a number of different combinations at play. In the dramatic opening, the two solo violins spar canonically, until the cello intervenes. Dramatic

chords from the orchestra lead to a fugue, a novelty in a Vivaldi work. The second movement, *Largo e staccato*, is a lovely *siciliana* for solo violin framed by an orchestral introduction and conclusion. The final *Allegro* offers propulsive episodes demonstrating a variety of textures. Bach's version of this piece is a brilliant solo organ concerto, BWV 596. This link with Bach was an important element in the rediscovery of Vivaldi in the twentieth century.

The musical legacy of Restoration England is dominated by the great Henry Purcell. Today's program sheds light on two of the now overshadowed but leading figures of the time, John Eccles and Gottfried Finger. Eccles was born in London and established himself as a composer of songs for the theatre as well as incidental music for dramatic plays for companies such as the Theatre Royal in Drury Lane and at Lincoln's Inn Fields. In 1696 he was appointed one of King William's 24 musicians-in-ordinary, subsequently achieving the post of Master of Musick. In this capacity he wrote music for court occasions such as birthday odes, etc. The *Aires* were written for the coronation of Queen Anne, the last of the house of Stuart, in 1702. One must weigh this noble music against the unflattering image of Anne presented in the recent film, *The Favourite*!

AA Chamber Concert | Twilight Concert – Thursday (cont.)

Just as Bach virtually invented the harpsichord concerto with his *Fifth Brandenburg Concerto*, Handel created the first organ concertos as interludes within his oratorio performances at Covent Garden in 1735. His virtuosity on the instrument was well established but up until now he had not featured this aspect of his talent in London. With the waning popularity of Italian opera, the developing interest in English oratorios, and the competition for audiences, Handel saw fit to add this additional attraction to his performances, offering his showmanship as a counterpart to such vocal superstars as castrato Farinelli. A set of six of these concertos was subsequently published by Walsh in 1738 as Op. 4. The *Concerto in F Major* was introduced during a revival of Handel's oratorio *Deborah* on March 26, 1735. Ever pragmatic, Handel fashioned this concerto from an earlier recorder sonata, Op. 1, No. 11. Although the London Daily Post mentioned "a large new Organ, which is remarkable for the Variety of its curious Stops; being a new Invention, and a great Improvement of that Instrument" at Covent Garden, Handel's organ could not have competed with a large orchestral accompaniment. The scoring is light, allowing the organ an unimpeded

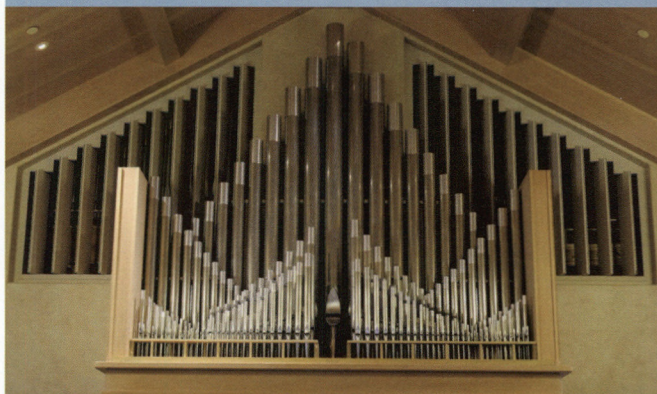
spotlight in its solos. The opening two movements offer dignified contrast, while the third movement is a *siciliano*, a popular character also found in the concluding Vivaldi concerto. The *Presto* finale is a lively gigue guaranteed to make its listeners smile.

Gottfried Finger was born in Olomouc, Moravia, now part of the Czech Republic. He became proficient on several instruments, including the trumpet, but it was on the viola da gamba that he established a reputation as a virtuoso. His early involvement with the music-loving court of Prince-Bishop of Olomouc, Karl Liechtenstein Castelnor, in Olomouc and Kromeriz, had a decided influence. There he was surrounded by the likes of Heinrich von Biber, whose bold harmonies and innovative instrumental combinations inevitably influenced the younger musician, as did the trumpet writing of Pavel Vejvanovský and the virtuoso violin music of Schmelzer in nearby Vienna. By 1687, Finger had set foot in England, where he established a toehold with his appointment to the court of King James II, to whom he dedicated his first opus. After the king's exile in 1688, Finger remained in England as a freelance musician, and his theatrical music came into prominence, along with that of Eccles, in the void created by Purcell's premature death in 1695. In 1700, a competition was announced in London, rewarding the best setting of a masque by John Congreve entitled *The Judgement of Paris*. To his great chagrin, Finger came in fourth place after John Weldon, John Eccles, and Daniel Purcell. Embittered by this loss, according to Nigel North, he "declared he was mistaken in his musick, for he thought he was to be judged by men, and not by boys, and thereupon left England and has not bin seen since." He returned to the mainland, where he worked first for the Queen of Prussia, then travelled extensively in the retinue of Duke Karl Philipp of Neuberg until his death in Mannheim in 1730. The *Sonata in C for Trumpet, Violin and Continuo* dates from around 1700, is a trio sonata sometimes played with different combinations of oboe, trumpet, or violin, but most effectively in today's setting.

–Allen Whear



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△△ Chamber Concert

Foyer Concert – Friday

Bach and the Flute

July 19 and 26, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

LUDWIG VAN BEETHOVEN

(1770–1825)

Serenade, Op. 8 for Flute, Viola, and Guitar

Marcia: Allegro

Adagio

Menuetto: Allegretto

Adagio-Scherzo

Allegro all Polacca

Andante quasi allegretto

Marcia da capo

FRANCESCO MOLINO

(1768–1847)

Notturmo, Op. 37 for Flute and Guitar

Introduction: Largo non troppo

Romance: Andante sostenuto

Rondo pastoral: Allegretto

WENZEL THOMAS MATIEGKA

(1773–1830)

Notturmo, Op. 21 for Flute, Viola, and Guitar

Allegro moderato

Menuetto

Lento e patetico

Zingara

Standchen: Madchen, o schlummre noch nicht!

MAURO GIULIANI

(1781–1829)

Duettino facile, Op. 77 for Flute and Guitar

Andante Maestoso

Minuetto Scherzoso

Rondo

CHARLES GOUNOD/ JOHANN SEBASTIAN BACH

Ave Maria

Artists: Robin Carlson Peery, flute; Karina Schmitz, viola; Simon Martyn-Ellis, guitar

Concert Sponsor: Lois Mayol

Program Notes

From the beginning, Beethoven was redefining and enlarging the classical forms he inherited from Mozart and Haydn, but he was not above creating music that was lighter in style and function, such as divertimentos and serenades. Such pieces were traditionally intended to be performed out of doors or to entertain as background music, but even in such early works as the *Serenade*, Op. 8, and the highly popular *Septet*, Op. 20, Beethoven's skill and originality shine through. The *Serenade*, Op. 8 for string trio was published in Vienna in 1797. The popularity of this work can be confirmed by the number of transcriptions – not by Beethoven himself – for different instruments that subsequently appeared, such as a version called *Notturmo*, Op. 42 for viola and piano. The Bohemian guitarist Wenzel Matiegka arranged the work for today's combination of flute, viola, and guitar. Since Beethoven only wrote one chamber music work with flute (the *Serenade*, Op. 25) and nothing at all for guitar, Matiegka's arrangement is a welcome addition to the repertoire of both instruments.

Beethoven adheres to the custom of beginning and ending a serenade with a march, the original function of which was to announce the entrance of the musicians. A central movement presents an unusual form in five parts: an almost dirge-like *Adagio* alternates with a quick and witty *Scherzo*. This contrast of moods foreshadows the *dumky* of Dvorak in the next century. Instead of a second minuet, Beethoven provides a rustic polonaise (*Allegro all Polacca*) that proved to be one of his early hits. Before concluding with a reprise of the opening march there is a theme and variations (*Andante quasi allegretto*), and as it turns out, the march is itself a variant of that theme.

Francesco Molino was born near Turin, Italy, and was trained as a violinist, violist, and guitarist. Early in his career he held a post as violist in the Royal Theatre of Turin. He traveled widely to Spain and elsewhere, but eventually settled in Paris in 1820, where he established himself first as a string player but

ultimately as a guitar virtuoso and influential teacher. He published two guitar methods and a great deal of solo and chamber music for the instrument, as well as two violin concertos, one of which was dedicated to his friend Rudolph Kreutzer. The *Notturmo*, Op. 37 was written around 1825 and reflects the popularity of the guitar in Paris during this period. As might be expected, Molino's *Notturmo* is overflowing with Italian operatic melodiousness and expression.

Like so many musicians with professional aspirations who made their way to Vienna in the late eighteenth century, Wenzel Thomas Matiegka was Bohemian by birth. He was initially trained as a choirboy in Kromeriz and was a proficient pianist, but it was as a guitarist that he found true fame. The guitar was highly popular in Viennese salons and once he arrived there in 1800, Matiegka composed a great deal of chamber music to meet the demand. He arranged Beethoven's *Serenade*, Op. 8, originally for string trio, for flute, viola, and guitar. His own *Notturmo* for the same combination was published in Vienna in 1807. It has a rich array of entertaining movements that feature the viola as much as the flute in the melodic presentations. Included are a soulful slow movement (*Lento e patetico*) and a Gypsy-flavored *Zingara*. A copy of this *Notturmo* in Franz Schubert's hand, arranged as a quartet with the addition of a cello part, was discovered in the twentieth century. It was long assumed to be an original work of Schubert's, a form of high praise to the true composer.

Mauro Giuliani came to Vienna in 1806 from his native southern Italy and became known as the greatest living guitarist in his time. He had also studied cello, which he never completely stopped playing; In 1813 he played cello in the premiere of Beethoven's *Seventh Symphony* in Vienna. He adhered to the Viennese classical style of composition while infusing it with his Italian gift for melody, and earned the respect of the leading composers of the day, including Beethoven and Rossini. It might be said that much of his music is a fusion of

AA Chamber Concert | Foyer Concert – Friday (cont.)

those disparate styles. In all, Giuliani wrote over two hundred works featuring the guitar, but since a large number of his published output also includes the flute, he can be considered a major composer for that instrument in his time. His *Duetto facile*, Op. 77 was published in Vienna in 1817. Although its title implies that it was intended for amateurs, this in no way diminishes its infectious charm and perfect balance of form and display.

In 1853 French composer Charles Gounod published a piece for violin and piano entitled *Meditation sur le 1er Prélude de piano de S. Bach*. Gounod crafted his work by superimposing a romantic melody over the first *Prelude* from Bach's *Well-tempered Clavier*.

A few years later, words from the Latin prayer *Ave Maria* were added to Gounod's melody and this composite piece has proven to be extremely popular over the years. Bach provides the harmonic basis and the pulse for this sumptuous work and so we are reminded that he is the foundation for all that we do at this Festival.

–Allen Whear

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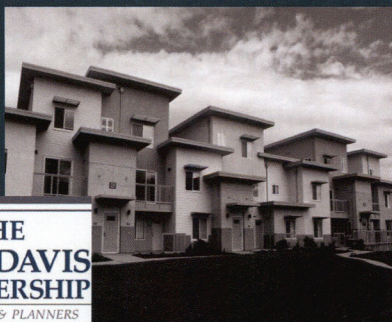


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Jan de luz
CARMEL

△△ Chamber Concert

Afternoon – Friday

Five to Fandango

July 19 & 26, 2:30 PM, All Saints' Church

Dolores and Ninth, Carmel

FRANZ JOSEF HAYDN

(1732-1809)

Quartet in G Major, Op. 64, No. 4

Allegro con brio

Menuet: Allegretto

Adagio: Cantabile e sostenuto

Finale: Presto

GIOACHINO ROSSINI

(1792-1868)

Sonata a Quattro No. 6 in D Major

Allegro spiritoso

Andante assai

Tempesta (Allegro)

LUIGI BOCCHERINI

(1741-1806)

Quintet in D Minor, Op. 40 No. 2, "Fandango"

Grave

Tempo di Fandango

Artists: Cynthia Roberts, Patricia Ahern, violin; Karina Schmitz, viola; Allen Whear, Timothy Roberts, cello; Jordan Frazier, bass

Concert Sponsors: Carol Lee Holland, William and Susanne Tyler

Program Notes

Franz Josef Haydn has traditionally been considered the "Father of the String Quartet" and indeed his prolific output and constant innovation raised the form to its highest status. More recent scholarship, however, has begun to acknowledge the contributions of Boccherini, whose earliest examples coincide with those of Haydn, moving Daniel Heartz to consider them "co-creators" of the string quartet. Haydn's six quartets, Op. 64, are examples of the composer in his consummate prime. They were completed in Vienna in the fall of 1790, just before his departure for the first of his historic visits to London. They were dedicated to Johann Tost, a Hungarian violinist and

businessman for whom he had previously composed another six quartets. In London, several of them were performed with great success by Johann Peter Salomon and his ensemble. Although not as famous as its sibling quartet, the "Lark," Op. 64, No. 5, the Quartet in G Major is equally worthy for its unlimited charm and originality.

At the tender age of 12 Rossini composed – dashed off, really – six sonatas for strings, which, while primitive by the chamber music standards of Boccherini or Haydn, have all the characteristics of the future master of opera buffa. In his own words, they

are "Six horrendous sonatas composed by me at the country home (near Ravenna) of my friend and patron Agostino Triossi, at the most youthful age, having not even had a lesson in thorough-bass. They were all composed and copied in three days and performed in a doggish way by Triossi, contrabass; Morini (his cousin) first violin; the latter's brother, violoncello; and the second violin by myself, who was, to tell the truth, the least doggish."

These Sonate a quattro might have turned out quite differently had Triossi been a violinist! It is the double bass that gives them their distinct sound and occasional buffo quality. In recent years they have achieved popularity as played by string orchestras, and have frequently been recorded as such. Sonata no. 6 is a genial work with touches of humor and lyricism in equal measure. Rossini was generous to his colleagues in allowing each instrument its shining moments. The finale, Tempesta, gets the stormy effects its title promises with the most basic elements on hand: violin ornaments suggesting streaks of lightening, offbeat raindrops increasing with rhythmic intensity, and brilliant scales which modulate into such remote keys that Rossini would have gotten a scolding from his theory teacher, had he had one. If you attend tonight's orchestra concert, you will have an opportunity to compare this, Rossini's first storm, to his last and greatest in the William Tell Overture.

Luigi Boccherini was no stranger to the world of dance. His brother, Giovanne Gastone, started out as a ballet dancer before developing his talents as a poet, eventually working on librettos for the likes of Salieri and Haydn. His sisters, Anna Matilde and Maria Ester, worked with Gluck at the Burgtheater in Vienna, the latter going on to appear as prima ballerina in Venice, Bologna, and Florence. The fandango may have had its roots in the New World, imported to Europe by way of the Iberian Peninsula. Traditionally a sensual couple's dance in triple meter and related to flamenco, it reached a peak of popularity in Spain in the eighteenth century, but was known in other parts of Europe and the Americas. Harmonically, it is simpler than the folia, with a bass that mostly

alternates between tonic and dominant and a characteristic descent at the end of phrases (in D Minor: D-C-B-flat-A.) As a sign of its enduring appeal, consider the fact that Ravel's Bolero was originally titled Fandango.

A musical form that features a repeated bass pattern over which variations are spun would seem a logical medium for Boccherini; he specialized in instrumental virtuosity, had a highly developed sense of texture and color, and was less concerned with formal constraints than composers like Haydn. Boccherini's setting was published in 1788 as a Quintet, Op. 40 No. 2, with an introduction and a concluding minuet. He described it as a "Quintettino that imitates the fandango that Padre Basilio played on his guitar for his royal highness Don Luis." Some years later, Boccherini re-arranged his Fandango for guitar and string quartet as the climax of a multi-movement work, probably the better-known version today. The Fandango is preceded by a brief introduction that is not so much Spanish in flavor but quintessential Boccherini: a quiet, ethereal atmosphere of static harmony, carefully voiced strings – sotto voce and soave – building anticipation as an imagined curtain opens.

–Allen Whear



Cynthia Roberts

△△ Chamber Concert

Family Concert – Saturday

The Epic Adventures of Leonard and Rasmus: Flying Off the Handel

July 20, 11:00 AM, Sunset Center Theater
San Carlos and Ninth, Carmel

RALPH VAUGHAN WILLIAMS The Wasps – Overture (fragment)
(1872–1958)

RALPH VAUGHAN WILLIAMS The Wasps – March Past the Kitchen Utensils

GEORG FRIDERIC HANDEL He Spake the Word (chorus from *Israel in Egypt*)
(1685–1759)

BELA BARTOK Diary of a Fly
(1881–1945)

MODEST MUSSORGSKY Song of the Flea
(1839–1881)

CLAUDE DEBUSSY Les Papillons
(1862–1918)

ELENA KATS-CHERNIN Butterflying
(1957–)

NICOLAS RIMSKY-KORSAKOV Flight of the Bumblebee
(1844–1908)

LIBBY LARSEN BEE Bee Navigation
(1950–)

NICHOLAS HOOPER Farewell Aragog
(1952–)

ERNST BACON Dusk Over the Marsh
(1898–1990)

AMY BEACH
(1867–1944)

Fire-Flies

PAUL CAREY
(c. 1955–)

Peace on Earth...and Lots of Little Crickets

JOHN LENNON
(1940–1980)
PAUL MCCARTNEY
(1942–)

Penny Lane
Audience sing-a-long

Artists: Rebecca Mariman; Dr. Penelope Louise Lane, Professor of Entomology; Paul Goodwin, Narrator and the voices of Leonard and Rasmus; Adam Skerritt, *The Fly*; Youth Orchestra of Salinas Choir, directed by Michael Gomez

Orchestra Players: Sharon Sparrow, flute; Erin Finkelstein, clarinet; Justin Cummings, bassoon; Alex Camphouse and Leslie Hart, horn; Leonard Ott and Greg Smith, trumpet; Suzanne Mudge, trombone; Wayne Solomon, bass trombone; Elizabeth Stoppels Girko and Ann Kaefer Duggan, violin; Margaret Eldridge, viola; Paul Rhodes, cello; Derek Weller, double bass; Kristin Ditlow, piano; Kevin Neuhoﬀ and Tim Dent, percussion

Festival Chorus: Aprille Lucero, Carolyn Mazenko, Kathryn Smith, Mary Clare Martin, Susan Mehra, Susan Meister, Susan Hocevar, John Heyl, Mike Russell

Illustrations by Delia Dever, artist and high school art teacher, University High School, Irvine, California

The characters of Leonard and Rasmus, story, and script are the creations of Suzanne Mudge.

Concert Sponsors: Sandie Borthwick and Gloria Souza, Daniel and Linda Cooperman, Give Back Brands

Please join us for post-concert activities on the Sunset Terrace featuring a demonstration beehive, photo opportunities with the performers, crafts, face painting, and refreshments.

△△ Chamber Concert

Afternoon – Saturday

Young Artists' Showcase

July 20, 2:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Concerto for Two Violins, BWV 1043
Emily Kim and Elise Yi, violin

FRÉDÉRIC CHOPIN
(1810–1849)

Waltz in E Minor
Sophia Schulz, piano

MARTHA MIER
(1936–)

Jackson Street Blues
Sophia Schulz, piano

PYOTR ILYICH TCHAIKOVSKY
(1840–1893)

Chanson Triste
David Elyoussoufi, cello

FRANZ LISZT
(1811–1886)

Consolation No. 3

JOHANN SEBASTIAN BACH
(1685–1750)

Gigue, BWV 825
Siri Panetta, piano

JOHANN SEBASTIAN BACH
(1685–1750)

Sonata No. 1 (S. 1001), Adagio
Hannah Shu, violin

GABRIEL FAURÉ
(1845–1924)

Élégie
E.B. Diallo, cello

LUDWIG VAN BEETHOVEN
(1770–1827)

Octet, Mvt. 1, Op. 103
Youth Music Monterey Woodwinds: Cayden Bloomer, Robert Gomez, oboe; Marina Hobson, Giada Scattini, clarinet; Max Afifi, Amadeus Soria, Mitali Chowhurdy, bassoon; Daniel Regalado, horn

SERGEI RACHMANINOFF
(1873–1943)

Prelude No. 4
Josef Elyoussoufi, piano

JOHANN SEBASTIAN BACH
(1685–1750)

Prelude, Cello Suite No. 2 in D Minor, BWV 1008
Taylan Dincer, cello

JULES MASSENET
(1842–1912)

Méditation (Thaïs)
Elena Oh, violin

HENRY PURCELL
(1659–1695)

I'll Sail Upon the Dog Star (text by D'Urfey)
Owen L'Heureux, baritone

LÉO DELIBES
(1836–1891)

Flower Duet
Ruby Taylor and Anna Lauridsen, soprano/mezzo-soprano

OCTÁVIO PINTO
(1890–1950)

Run, Run
Eugene Kim, piano

JOHANN SEBASTIAN BACH
(1685–1750)

Prelude from Partita No. 1
Eugene Kim, piano

FRÉDÉRIC CHOPIN
(1810–1849)

Scherzo No. 2
Max Afifi, piano

JOHAN HALVORSEN
(1864–1935)

Passacaglia for Violin and Viola
Based on Handel's Passacaille (No.6) from Suite in G Minor HWV 432
Nathan Nguyen, violin; Daisy Swanson, viola

Young Artists



Emily Kim, violin
Age: 10
School: Carmel River Elementary
Teacher: Farkhad Khudiyev



Elise Yi, violin
Age: 9
School: Carmel River Elementary
Teacher: Farkhad Khudiyev



Sophia Schulz, piano
Age: 11
School: Pacific Grove – Robert
Down Elementary
Teacher: Lyn Bronson



David Elyoussoufi, cello
Age: 12
School: Home School
Teacher: Aleksey Klyushnik



Siri Panetta, piano
Age: 14
School: Carmel Middle School
Teacher: Lucy Faridany



Hannah Shu, violin
Age: 13
School: International School
of Monterey
Teacher: Farkhad Khudiyev



E.B. Diallo, cello
Age: 16
School: Stevenson School
Teacher: Margie Dally

Chamber Concert | Afternoon – Saturday (cont.)



Owen L'Heureux, baritone
Age: 15
School: Pacific Collegiate School
Teacher: Alice Hughes



Ruby Taylor, soprano
Age: 17
School: Pacific Collegiate School
Teacher: Alice Hughes



Anna Lauridsen, mezzo-soprano
Age: 18
School: Pacific Collegiate School
Teacher: Alice Hughes



Josef Elyoussoufi, piano
Age: 14
School: Home School
Teacher: Barbara Ruzicka



Taylan Dincer, cello
Age: 13
School: Carmel Middle School
Teacher: Aleksey Klyushnik



Elena Oh, violin
Age: 14
School: Pacific Grove Middle School
Teacher: Rochelle Walton
School Music Teacher: Barbara Priest



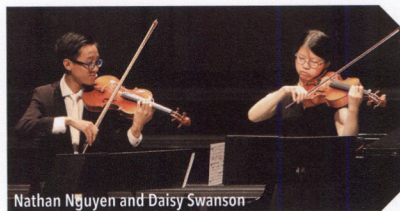
Eugene Kim, piano
Age: 13
School: Santa Catalina
Teacher: Lyn Bronson



Max Afifi, piano
Age: 18
School: Pacific Grove High School
Teacher: Barbara Ruzicka

Nathan Nguyen, violin
Age: 17
School: York School
Teacher: David Dally

Daisy Swanson, viola
Age: 16
School: York School
Teacher: David Dally



YMM Woodwind Octet:

Cayden Bloomer, oboe, 14, Pacific Grove
Robert Gomez, oboe, 14, Carmel
Marina Hobson, clarinet, 13, Carmel
Stevie Dean, clarinet, 14, Carmel
Bernadette Razo, clarinet, 13, Pacific Grove
Max Afifi, bassoon, 18, Pacific Grove
Mitali Chowdhury, bassoon, 16, Pacific Grove
Daniel Regalado-Ortiz, horn, 17, Alisal
Teacher: Erin Irvine



The Carmel Bach Festival is grateful to Pacific Grove Middle School for hosting the auditions.

We also thank our audition judges: Erica Horn – Artistic Director, Chamber Music Monterey Bay; Farkhad Khudiyev – Music Director, Youth Music Monterey

The program is under the direction of Barbara Priest. An award-winning music educator of more than 20 years, Ms. Priest is the founder and director of the intergenerational Pacific Grove Pops Orchestra as well as the Instrumental Music Director for Pacific Grove Middle School. She was recognized as music educator of the year by both the Central Coast Section of the California Music Education Association and the Monterey Jazz Festival. She is an alumna of Monterey High School and the first honored alumni of Youth Music Monterey. Barbara is a past president of CMEA-CCS.

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△△ Chamber Concert

Twilight Concerts – Friday

Sacred Treasures of Spain and England

July 26, 4:00 PM, Carmel Mission Basilica
3080 Rio Road, Carmel

FR ESTEBAN TÁPIS, OFM
(1754–1825)

Mission' Sanctus

TOMÁS LUIS DE VICTORIA
(1548–1611)

O quam gloriosum
Ave Maria

FRANCISCO GUERRERO
(1528–1599)

Ave Virgo sanctissima

O Domine Jesu Christe

O sacrum convivium

CRISTÓBAL DE MORALES
(1500–1553)

Peccantem me quotidie

JUAN ESQUIVEL
(1560–1625)

Ego sum pants vivus

ALONSO LOBO
(1555–1617)

O quam suavis

PETER PHILIPS
(1560–1628)

Ascendit Deus

Ave verum corpus

THOMAS TALLIS
(1505–1585)

O nata lux

Salvator mundi

WILLIAM BYRD
(1538–1623)

Ave verum corpus

Haec dies

Artists: *The Schola Cantorum of The London Oratory School; Director, Charles Cole*

Program Notes

The Schola Cantorum of The London Oratory School sings at the London Oratory every Saturday evening in term time and on major feast days for School Mass throughout the year. Founded in 1996, the choir gives Catholic boys the opportunity of a choral education within the state education system from age 7 to 18. As well as its liturgical role, the Schola has recorded numerous soundtracks, including the Lord of the Rings and Harry Potter films, as well as CDs and programs for television and radio. The choir has toured widely abroad, performing throughout the USA and Europe. In 2013 the Schola sang at High Mass in St. Peter's Basilica in Rome, and was the first visiting choir in history to sing at Vespers there. In 2015, the Schola toured Spain, singing a program of Spanish renaissance polyphony at the Cathedrals of Madrid, Segovia and Toledo as well as the Monastery of San Lorenzo el Real in El Escorial. In 2016 the Schola sang at a choral festival in Bavaria with the Tölzer Knabenchor before travelling to Venice to sing

Mass at St. Mark's and a concert at the Church of San Salvador. In 2017 the Schola toured southern Spain singing in Seville and Granada. Later in the year the Schola toured the USA singing in Boston, New York and Washington DC. The Choir is closely associated with Aid to the Church in Need, singing for services and events to help the Charity's work in providing support to persecuted Christians, most particularly in Syria and Iraq. The Trebles have also sung for a number of the Royal Ballet's productions at the Royal Opera House including *The Dream* and *Nutcracker*. Recent performances by the Schola include J. S. Bach's St. John Passion and the Christmas Oratorio at the London Oratory with evangelist Nicholas Mulroy, Monteverdi's Vespers with the English Cornett & Sackbut Ensemble, and a joint performance of J. S. Bach's B Minor Mass with Westminster Cathedral Choir. The Schola released *Sacred Treasures of England*, its first album on the AimHigher Label in 2017.



△△ Chamber Concert

Morning – Saturday

Viennese Matinee

July 27, 11:00 AM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN CHRISTIAN BACH
(1735–1782)

Overture to *La calamita de' cuori*, W G. 27
Allegro assai
Andante grazioso
Presto

WOLFGANG AMADEUS MOZART
(1756–1791)

Piano Concerto No. 12 in A Major, K. 414
Allegro
Andante
Allegretto
Dongsok Shin, fortepiano

WOLFGANG AMADEUS MOZART
(1756–1791)

Andante in C Major for Flute and Orchestra, K. 315
Robin Carlson Peery, flute

FRANZ JOSEF HAYDN
(1732–1809)

Symphony No. 6 in D Major, "Le Matin" Hob.I:6
Adagio-Allegro
Adagio-Andante-Adagio
Menuet
Finale: Allegro
Emlyn Ngai, violin

Artists: Neil Tatman, oboe; Laura Koepke, bassoon; Alicia Mastromonaco and Alex Camphouse, horn; Tatiana Daubek, Ann Kaefer Duggan, Chloe Fedor, Naomi Guy, Elizabeth Stoppels Girko and Theresa Salomon, violin; Meg Eldridge, viola; Paul Rhodes and Timothy Roberts, cello; Bruce Moyer, bass; Dongsok Shin, fortepiano

Concert Sponsors: Russell and Jo Ann Hatch

Have you heard that the London Bach has died? What a loss for the world of music!
– WOLFGANG AMADEUS MOZART TO HIS FATHER

Program Notes

J.S. Bach's youngest son, Johann Christian, spent years in Italy pursuing an operatic career after studying for some time with his older brother C.P.E. in Germany. He came to London in 1762 – having scored many successes in opera and converting to Catholicism – and soon ingratiated himself with the royal family, becoming music master to Queen Charlotte and accompanying the flute playing of George III. He became known as the “London Bach.” Besides offering his own catalogue of operas, Bach contributed individual pieces to *pasticcio* operas during his first years in London. Among these is the overture to Galuppi's opera *La calamita de' cuori* (The Magnet of the Hearts), performed in London in 1763. In the style of an Italian *sonfonia*, it has three short contrasting movements.

Eight-year-old Mozart arrived in London in 1764 and appeared in public playing harpsichord duos with Bach, absorbing and emulating his elegant style and modeling his first symphonies on those of his mentor. Three of Mozart's early piano concertos were arrangements of sonatas by Bach. When Mozart moved to Vienna in 1781, having broken with the Archbishop of Salzburg, he soon embarked on a series of self-presented subscription concerts. He had already written a handful of original concertos and in Salzburg had performed both on violin and piano. Henceforth he only performed on the piano in public, and his *Piano Concerto in A Major*, K.414, completed in 1782 just before *The Marriage of Figaro*, was but the start of a series of masterpieces over the next four years that changed the genre forever. J.C. Bach had died on New Year's Day that year, and Mozart paid tribute to him in the *Andante* of K.414, quoting the slow movement of the Bach overture that you just heard. This was apparently one of Mozart's favorite concertos, judging by the frequency of his performances and his lavishing of cadenzas. The outer movements are richly melodic, yet ornate and delicate in such a way that Mozart even suggested that this concerto was suitable for chamber music performance with only single strings.

Mozart's *Andante* for solo flute was probably intended as an alternate slow movement for the *Concerto in G Major*, K. 313, heard on this program last summer. Neil Zaslaw describes its singing character as “like the heroine of a pastoral opera of the period.” The melody anticipates that of an aria in *The Magic Flute*, more than a decade later, in which the hero Tamino takes out his flute and animals of the forest fall under its spell. Surprised by the flute's power, he sings, “How strong must be your magic sway, lovely flute, if at your sound even wild beasts feel joy.”

On May 1, 1761, Haydn signed a contract confirming his appointment as Assistant Kapellmeister to the court of Prince Paul Anton Esterhazy. The young composer must have relished the opportunity of writing for such an illustrious orchestra, which far outclassed that of his previous patron, but on that day could scarcely have imagined that this was but the beginning of a fruitful 30-year relationship. The Prince's orchestra was comprised of some of the finest instrumentalists of the day, such as its leader Luigi Tomasini and the cellist Josef Weigl, and over the next several years Haydn would compose several solo concertos highlighting their abilities. But Haydn's immediate challenge was to write a set of symphonies, which not only flattered the talents of his new colleagues but also acknowledged the Prince's predilection for Italian music. Esterhazy's extensive library included Vivaldi's *Four Seasons*. Its cyclical concept was apparently the genesis of Haydn's three new symphonies depicting times of the day: *Le Matin* (morning), *Le Midi* (noon), and *Le Soir* (night).

These were not Haydn's first symphonies, but the first written for a virtuoso orchestra and for which he drew upon Baroque stylistic elements such as the *concerto grosso* principle of contrasting solo instruments with the larger group. As Robbins Landon put it, he was “using elements of the *concerto* to enrich the symphonic form.” The featured instruments in this concertante style are the flute, oboe, violin, cello and, most unusually, the double bass. Unlike Vivaldi's

Chamber Concert | Morning – Saturday (cont.)

work, there is no actual program or descriptive text. Nevertheless, *Le Matin* begins with a crescendo in the slow introduction which apparently depicts a sunrise, a foreshadowing, perhaps, of Haydn's much more blatant depictions in *The Seasons* and *The Creation*. The *Adagio* is for strings only, and recalls Corelli in the use of solo violin and cello concertante. A genteel *Menuet* is offset by a humorous trio, which features

the bassoon and double bass as the unlikely sparring partners. The energetic *Finale* restores virtuosity to the menu, bringing a brilliant conclusion to this symphony, an auspicious beginning to a long and fruitful relationship between composer, musicians, and benevolent patron.

– Allen Whear



Robin Carlson Peery



Dongsok Shin

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△△ Virginia Best Adams Masterclass Showcase

Afternoon – Saturday

July 27, 1:30 PM, Carmel Presbyterian Church
Junipero & Ocean Ave, Carmel

DIETERICH BUXTEHUDE
(1637-1707)

Cantata: *Befiehl dem Engel, daß er kommt*, BuxWV 10

JOHANN SEBASTIAN BACH
(1685-1750)

Cantata: *Schau, lieber Gott, wie meine Feind*, BWV 153

Chorale: *Schau, lieber Gott, wie meine Feind*

Recitative: *Mein liebster Gott, ach laß dich doch erbarme*

Aria: *Fürchte dich nicht, ich bin mit dir*

Recitative: *Du sprichst zwar, lieber Gott, zu meiner Seelen Ruh*

Chorale: *Und ob gleich alle Teufel*

Aria: *Stürmt nur, stürmt, ihr Trübsalswetter*

Recitative: *Getrost! Mein Herz*

Aria: *Soll ich meinen Lebenslauf*

Chorale: *Drum will ich, weil ich lebe noch*

JOHANN SEBASTIAN BACH
(1685-1750)

Cantata: *Es wartet alles auf dich*, BWV 187

Part 1

Chorus: *Es wartet alles auf dich*

Recitative: *Was Kreaturen hält*

Aria: *Du Herr, du krönst allein das Jahr mit deinem Gut*

Part II

Aria: *Darum sollt ihr nicht sorgen noch sagen*

Aria: *Gott versorget alles Leben*

Recitative: *Halt ich nur fest an ihm mit kindlichem Vertrauen*

Chorale: *Gott hat die Erde zugericht'*

Virginia Best Adams Fellows: *Nola Richardson, soprano; Clara Osowski, mezzo-soprano; Corey Shotwell, tenor; Will Prapestis, baritone*

Artists: *Johanna Novom and Amelia Roosevelt, violin; Cynthia Keiko Black, viola; Eva Lymenstull, cello; Bruce Moyer, bass; Stephen Bard, oboe; Daniel Swenberg, lute and theorbo; Michael Beattie, organ and director*

Concert Sponsors: *John and Marcia Price Family Foundation*

Program Notes

Dietrich Buxtehude (1637–1708) for many years held one of the most important church positions in Northern Germany, that of organist at the Marienkirche in Lübeck. He was a stupendous virtuoso (Bach's 250-mile pilgrimage on foot to meet him and hear him play is legendary) and he is still perhaps best known for his compositions for the organ. He achieved some fame additionally for the establishment of his Sunday afternoon concert series called *Abendmusiken* held on the five successive weekends before Christmas and it is for these concerts that much of his brilliant vocal music may have been written.

The Christmas chorale-based cantata, *Befiehl dem Engel, daß er komm* sets the last two stanzas from the hymn "Christe, der du bist der helle Tag", originally written as an evening hymn for children by Erasmus Alber (1550–1553). Composed in three sections, the first begins with an animated introduction by the two violins, followed by a straightforward presentation of the chorale material; the second is a gentle triple meter lullaby. A lively "Amen" finishes this charming invocation to the "guardian angel".

–Michael Beattie

Written for the Sunday after New Year, Cantata BWV 153 is unusual. The only music for the full ensemble are the three chorales; they are like pillars on which the arias and recitatives rest. The work opens with the great Luther chorale "Ach Gott, vom Himmel sieh darein." After a brief recitative, the Isaiah text "Fürchte dich nicht" shows up in a bass and continuo aria. Then comes a wonderful, simple setting of the passion chorale. The tenor takes over, with a formidable rage aria, the frightening images of storms and fire are harrowingly presented in virtuosic passage work for the strings and the tenor. After another recitative, the beautiful, lyrical alto aria is like a balm after the agitation of what has gone before. Three verses of the chorale "O Jesu Christ, meins Lebens Licht" end this interesting work.

–Craig Smith

The cantata *Es wartet alles auf dich*, BWV 187, although more widely known as the Mass in G Minor, BWV 235 (1738–39) for which the opening chorus and all arias were reused, has never been very well known in its cantata form. Composed in Leipzig in 1726, it is a two-part cantata. The gritty and complex chorus at the beginning is one of his best and most energetic fugues, truly rousing and satisfying. The bass recitative almost overflows with graphic images yet Bach chooses not to paint them, save the question that ends the recitative on a point of non-resolution. The alto aria is a marvelous portrayal of the wavering believer with its halting and jerky continuity. It is the kind of piece that makes perfect sense with its text and would seem merely eccentric without it.

Bach often differentiates between personal and communal religious expression. Likewise, the two parts of the overall cantata contrast in a similar way. Bach scholar Alfred Dürr noted the change from third to first person in the second part, a shift in emphasis. The great striding bass aria with an obbligato of all of the violins is almost Handelian in its simplicity, but is purely Lutheran in its content. The gorgeous soprano aria with oboe is clearly the musical high point of the cantata. The falling octave in both the oboe and voice line is a perfect picture of God's forgiveness. The quick middle section is interestingly followed by a repetition of the opening material but without the voice. While the soprano aria is stunning in its conception and musical expression, the essence of the cantata is to be found within the first line of the recitative that follows: "if I can only hold on to Him with a childlike trust." The cantata ends with a harmonization of the rarely heard chorale, "Singen wir aus Herzensgrund."

–Craig Smith

Seaside Community Concert

Evening – Thursday

Free Concert

Thursday, July 18, St. Francis Xavier Church
1475 La Salle Ave., Seaside

WOLFGANG AMADEUS MOZART Divertimento in F Major, K. 138
(1756–1791)

GORDON JACOB Divertimento in Eb Major
(1895–1984) *Sarabande on a Ground*
Rondo

JOHANN SEBASTIAN BACH Fantasy and Fugue in C Minor, BWV 537
(1685–1750)

ASTOR PIAZZOLLA Libertango
(1921–1992)

TRADITIONAL Shenandoah

PAQUITO D'RIVERA Wapango
(1948–)

LUDWIG VAN BEETHOVEN Octet in Eb Major
(1770–1827) *Allegro*
Andante
Finale

Artists: Neil Tatman, oboe; Ginger Kroft and Erin Finkelstein, clarinet; Laura Koepke and Justin Cummings, bassoon; Alicia Mastromonaco and Alex Camphouse, horn; Elizabeth Stoppels Girko and Ann Kaefer Duggan, violin; Margaret Eldridge, viola; Paul Rhodes, cello; Derek Weller, bass

The Carmel Bach Festival is pleased to host a reception following the concert and gratefully acknowledges St. Francis Xavier Church for hosting your community concert.

Concert Sponsors: Community Foundation for Monterey County, Packard Foundation, Hewett Foundation, Monterey Peninsula Foundation



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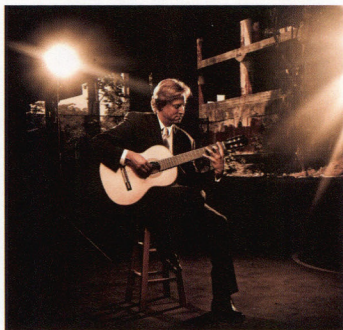
Saturday, July 13, 2019

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Contemporary Hawaiian Songstress

An Evening with Leo Kottke SATURDAY, OCTOBER 12, 2019 AT 8PM
Acoustic Guitar Virtuoso

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F.W. Murnau's Nosferatu (1922)
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A Night of Soul from Aretha to Adele
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Queen Janyne Prosser & PBS Darling

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Day of the Dead Celebratory Family Musical

Sergio Mendes & Bebel Gilberto
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Brazilian Double Whiskey

The Strings/Keys Incident: An Evening w/Joaquín Newsom
FRIDAY, NOVEMBER 22, 2019 AT 8PM
Rare Solo Engagement with the Young Virtuoso

The Second City - The Good, The Bad & The Ugly Sweater
SATURDAY, NOVEMBER 23, 2019 AT 8PM
Comic Relief for the Holidays

Darlene Love: Love for the Holidays SUNDAY, DECEMBER 22, 2019 AT 7PM
Powerhouse Songstress with Full Band

Eric Johnson THURSDAY, JANUARY 16, 2020 AT 8PM
Iconic Guitar Virtuoso

Rolling Stone Lecture Series
FRIDAY, JANUARY 17, 2020: THE YEAR IN MUSIC
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FRIDAY, APRIL 17, 2020: CLIMATE CHANGE
FRIDAY, MAY 15, 2020: THE MILLENNIAL IDENTITY
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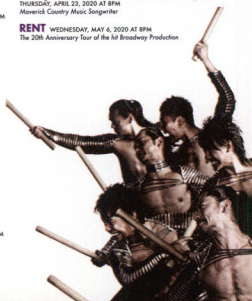
Mnozi Brass THURSDAY, MARCH 19, 2020 AT 8PM
The Quincy & Talmadge African Brass Septet

Tig Nataro FRIDAY, APRIL 10, 2020 AT 8PM AT 8PM
Orchestra Delivered by the Royal Swedish Court

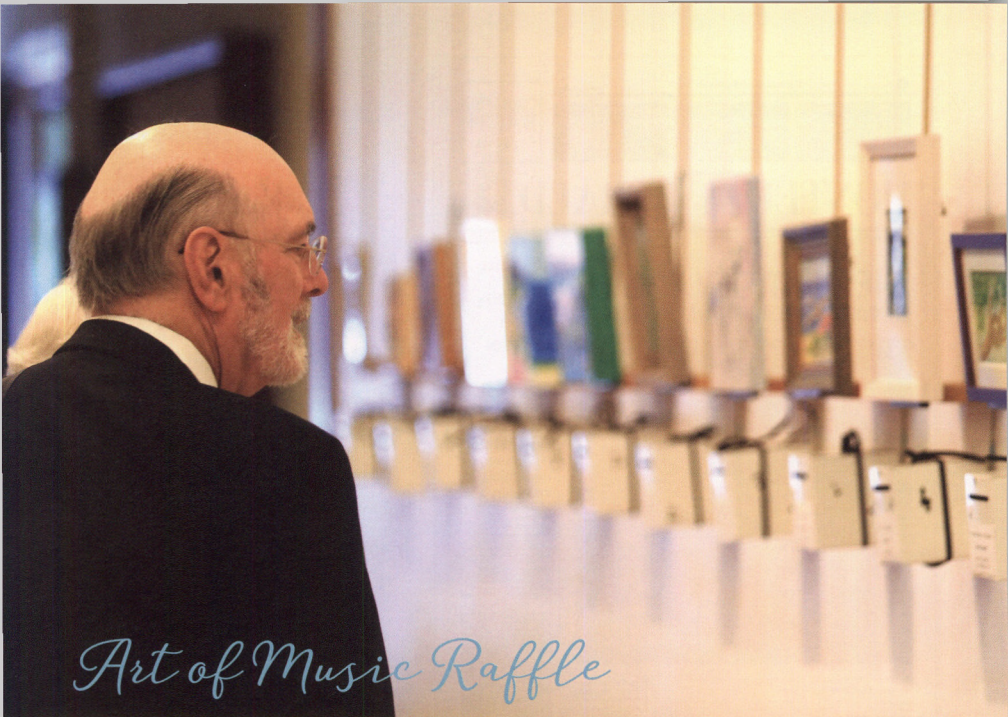
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Art of Music Raffle

In its 11th year, the Art of Music Raffle is a cherished Festival tradition. The raffle features 130 works of art inspired by the natural beauty of Carmel and the Bach Festival experience. The artists, most of whom work and live on the Monterey Peninsula, donate each piece.

PLACE: Marjorie Evans Gallery at the Sunset Center

DATES: July 13-27

HOURS: Monday – Friday, 9:00 – 5:00 PM, as well as before, during intermission, and after Festival events held at the Sunset Center.

COST: \$10 per ticket, or 7 for \$40

To enter the raffle, drop your filled out raffle tickets in the box under the artwork you would like to win. Winning tickets will be drawn the week of July 29, and winners are contacted by phone. Winners can pick up artwork at the Bach Festival Office August 1-2, or pieces can be mailed. If you need to have your artwork mailed, you will be asked to arrange for payment or shipping costs by credit card. A fee of \$15 covers shipping and handling.

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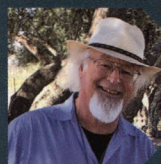
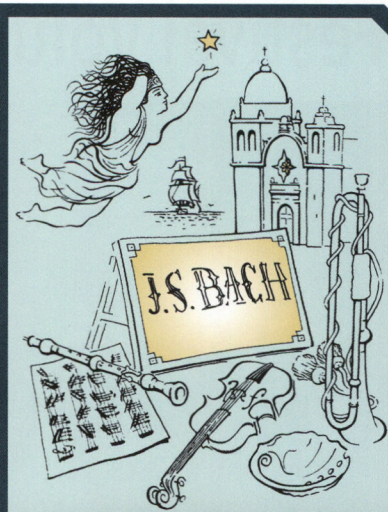
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MEET THE ARTIST - Alan Kemp

The artwork for the Carmel Bach Festival's 82nd Anniversary Program cover commemorates 250 years of continuous performance of European music in California, as well as paying homage to the late French artist Raoul Dufy.

Dufy created dozens of works during the first half of the 20th century, celebrating composers such as Claude Debussy, Wolfgang Amadeus Mozart and Johann Sebastian Bach. Using his signature style, Dufy created at least four versions of a composition, paying homage to Bach. These variations were all anchored by a broadside emblazoned with the composer's name, surrounded by iconic symbols – including a Rubenesque flying lady, sailing vessel, triumphal arch, an assemblage of musical instruments and a lone seashell.

For the 2019 program cover, California historian and artist Alan Kemp transformed Dufy's icons to represent the introduction of folk, baroque, liturgical and classical musical traditions into early California - a frontier named by the Spanish for Califia, the mythical Amazon Queen which graces the cover.

The cover artwork is on display in the Marjorie Evans Gallery and is available as part of the Carmel Bach Festival Art Raffle. An in-depth discussion of the iconography represented within Alan's drawing can be found in the Raffle Artists' Statements Binder.

△△ Festival Volunteers



The Carmel Bach Festival is appreciative of its more than 150 volunteers who give their time, energy, and talents to support the Festival's mission. In 2018, volunteers provided more than 5,000 volunteer hours. A special thank you to volunteers highlighted in **BOLD** for contributing more than 50 hours of service to the Festival. If you would like to learn more about volunteer opportunities with the Festival, contact Olivia Colombo at olivia@BachFestival.org.

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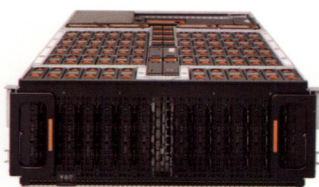
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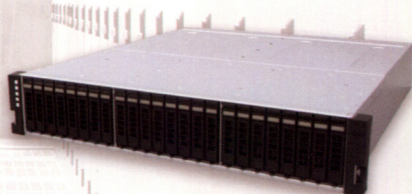
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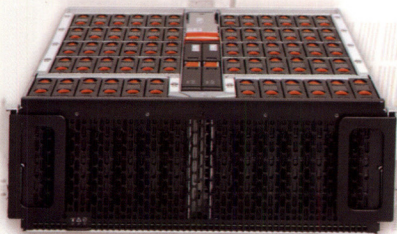
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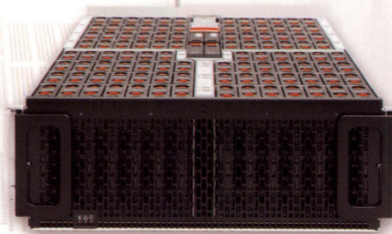
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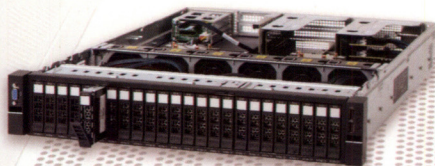
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



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